



**NEWS: CANON EOS 700D
REPLACES EOS 650D**



**CAN PETER JONES
SAVE JESSOPS?**

Saturday 13 April 2013

amateur

Photographer

THE WORLD'S NO.1 WEEKLY PHOTO MAGAZINE

www.amateurphotographer.co.uk

The best APS-C DSLR yet?

NIKON

D7100



**WE TEST
NIKON'S
NEW 24.1MP
CAMERA**

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MASTERCLASS

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CREATE PAN STITCHES

AP expert **Tom Mackie** shows you how in the Peak District



ON TEST

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PENTAX MX-1

The new top-end compact camera with retro styling



ON TEST

PAGE 42

SMARTPHONE APPS

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February 2013



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Amateur Photographer For everyone who loves photography

DESPITE there being some great products showcased at CES this year, one story dominated conversation – that Jessops had gone out of business. How would the closure of 187 stores affect the 22 companies that supplied them? Throughout the show, the exhibition halls hummed with talk of the company's collapse, and our many meetings with manufacturers and distributors inevitably turned towards how they would be affected.

With the chain now back, at least on some high streets, it can only be good news for manufacturers and distributors in the UK. But what will it mean for photographers? Many felt that Jessops had lost its way in the past few years, but with new chairman

Peter Jones roaring that he will win back customers with improved customer service and training for staff, perhaps Jessops can return to being the specialist high-street store that many of us remember.

While online shopping may be a convenient way to buy kit, you can't beat getting hands-on with a product and have someone explain its features. So where possible, we should try to support our local high-street retailers. You don't know what you've got until it's gone.



Richard Sibley
Technical editor

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THE AP READERS' POLL

IN AP 23 MARCH WE ASKED...

What imaging software do you use?



YOU ANSWERED...

A An Adobe package	42%
B Adobe as well as another	32%
C Other	14%
D Program from camera manufacturer	7%
E None	5%

THIS WEEK WE ASK...

Will you shop at your local Jessops?

VOTE ONLINE www.amateurphotographer.co.uk

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Take a look at how good these world-beating amateurs truly are

HOW TO HAVE YOUR PICTURES PUBLISHED IN READER SPOTLIGHT Send in a selection of up to ten images. They can be either a selection of different images or all have the same theme. Digital files sent on CD should be saved in a Photoshop-compatible format, such as JPEG or TIFF, with a contact sheet and submission form. Visit www.amateurphotographer.co.uk/spotlight for details. We cannot publish images without the necessary technical details. Each RGB image should be a minimum of 2480 pixels along its longest length. Transparencies and prints are also accepted. We recommend that transparencies are sent without glass mounts and posted via Special Delivery. For transparencies, prints or discs to be returned you must include an SAE with sufficient postage.

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7D 18-55 IS USM Kit .. £1559.00 £64.95 P/m

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Part of DSLR production will be done in Laos

Nikon moves to cut costs, [page 7](#)



Peter Jones talks to AP • Nearly 50 shops may reopen

JESSOPS PRIMED FOR HIGH-STREET FIGHTBACK

ENTREPRENEUR Peter Jones, the new owner of Jessops, has confirmed plans to reopen up to nearly 50 stores.

The planned revival of the 78-year-old retailer is expected to create up to 500 jobs. Most will go to former employees of Jessops, which closed all its 187 shops after hitting the buffers in January.

In an interview with AP on 28 March, Jones said he plans to open a store a day during April and hinted at the eventual reopening of a quarter of the chain's outlets as they come within his grasp.

He has already spent £4 million on revamping Jessops branches.

The first six shops opened over the Easter weekend at Oxford Street in London, Birmingham, Manchester, Aberdeen, High Wycombe and St Albans.

Jones, who has pledged to match in-store prices with those on the Jessops' website, told AP: 'We are targeting 48 at the moment and it's going to be over 30, so anywhere between 30 and 48... there are some locations, such as Islington, which just came up in the past three days.'

Asked if he has a message for any AP readers who have lost confidence in the brand since the chain went under, Jones, who owns the business 100%, replied: 'The only thing I'd say is that... as much as there will always be someone with an issue, I trust the British public because I don't think [they] want to see the demise



The *Dragons' Den* star has given stores a £4m makeover and plans to open up to 36 by the end of April

of retail – people love shopping.

'We also love the convenience of online and if we can get those two working together...'

Speaking earlier, he said: 'Britain's high street is fighting back – the facts show it – and I am giving my personal commitment to its resurgence by reopening the doors of one of Britain's most historic retailers.'

He added: 'I am taking the helm as chairman and chief executive because I believe Jessops is an iconic British brand that can lead the retail resurgence on

Britain's high streets, powered by new innovations and world-leading expert staff.'

The news coincided with the revival of the Jessops website.

Jones said the business is forecasting sales of 'over £80m in year one', and will give the retailer 'nearly 15% of the DSLR camera market in the UK'.

Jones's publicity machine went into overdrive as Jessops' new tagline, 'Image is Everything', became a trending topic on Twitter over Easter.

Many former customers and suppliers were left out of pocket when administrators pulled the plug on a business founded by Frank Jessop in 1935.

Although Jones has no obligation to gift card holders who lost out under the previous regime, he has confirmed they will be able to claim a gift from his stores.

Visitors to the revamped stores can expect to see the return of the Jessops Academy, but will be mindful that many lost pre-paid photography course fees when the chain went belly-up.

The 'reconfigured' stores will also feature 'Play Tables', designed to give customers an interactive experience with products.

AP's website (www.amateurphotographer.co.uk) was first to break news of Jessops' comeback after a tip-off from an industry insider, days before the official relaunch.

● More from AP's interview with Peter Jones will appear in an upcoming issue

SNAP SHOTS

● Photographic distributor Swains has raised more than £500 for Comic Relief. The Norfolk-based firm donated £1 for every camera sold on Red Nose Day. 'The Panasonic Lumix DMC-FS45 was the hero product,' said a spokesman. Swains donated a cheque for £507 to the charity.

● Image-editing software specialist DxO has released an update to enable compatibility with four more cameras. DxO Pro Optics Pro v8.1.4 supports the Nikon Coolpix P7700, Nikon 1 J3, Olympus XZ-2 iHS and Panasonic Lumix DMC-GH3. Visit www.dxo.com.

PENTAX TWEET HINTS AT FULL-FRAME DSLR

PENTAX appears to have hinted that it may launch a full-frame DSLR later this year.

The suggestion emerged in a tweet purportedly posted by Pentax Australia, in response to a question posed by Hong Kong-based Pentax user Sam Wong.

In his tweet, Wong had asked: 'A Pentax FF DSLR is coming??'

Pentax Australia replied: 'This very well might be the year! Hold on to those lenses.'

A spokesman for Pentax Ricoh Imaging UK said the firm was checking the authenticity of the Pentax Australia Twitter account. The company declined to comment further.

However, a link to the Twitter account,

which includes the tweet in question, appears on the home page of the Pentax Australia website.

In an interview with AP last year, Pentax underlined the importance of a full DSLR range, but remained tight-lipped when asked whether we can expect a full-frame camera.



Do you have a story?

Contact Chris Cheesman
Tel: 0203 148 4129
Fax: 0203 148 8130
amateurphotographer@pcmedia.com

A week of photographic opportunity

PHOTO DIARY

Wednesday 10 April

EXHIBITION Environmental Photographer of the Year, until 3 May at the Royal Geographical Society, London SW7 2AR. Tel: 0207 591 3000. Visit www.epoty.org.

EXHIBITION Forest Form (landscape photography) by David Anthony Hall, until 12 May at Stone Theatre Gallery, London SE1 7DR. Tel: 0207 021 0020. Visit www.stonetheatre.com.



Thursday 11 April

EXHIBITION Landmark: The Fields of Photography, contemporary works, until 28 April at Somerset House, London WC2R 1LA. Tel: 0207 845 4600. Visit www.somersetshouse.org.uk.

EXHIBITION Cairo to Constantinople: Early Photographs of the Middle East, until 21 July at The Queen's Gallery, Palace of Holyroodhouse, Edinburgh EH8 8DX. Tel: 0131 366 5100. Visit www.royalcollection.org.uk.

Friday 12 April

DON'T MISS Seeing Photographically, a workshop by Paul Hill MBE and Maria Falconer FRPS (residential £395; non-residential £210) at Zinc Arts Centre, Essex CM5 0AD. Tel: 07740 985 887 or 07977 700 274. Visit www.hillonphotography.co.uk. **EXHIBITION** East End Faces, by David Bailey, until 26 May at William Morris Gallery, London E17 4PP. Tel: 0208 496 4390. Visit www.wmgallery.org.uk.

Saturday 13 April

EXHIBITION Man Ray Portraits, until 27 May at National Portrait Gallery, London WC2H 0HE. Tel: 0207 306 0055. Visit www.npg.org.uk. **EXHIBITION** Graham Nash: Life on the Road, until 26 May at Proud Camden, The Horse Hospital, London NW1 8AH. Tel: 0207 482 3867. Visit www.proud.co.uk.

Sunday 14 April

DON'T MISS Training for 'photographers of all levels' organised by Society of Wedding & Portrait Photographers. Hosted by photographer John Denton (runs 9am-5.30pm; cost £150 for non-members). At Radisson Blu Waterfront Hotel, Jersey JE2 3WF. To book, visit www.swpp.co.uk/seminars/StHelierSunday14-4-13.htm. **DON'T MISS** Creative Landscape Photography at Home and Abroad (10am-4pm, cost £80), at Cotehele, near Saltash, Cornwall PL12 6TA. Tel: 07546 231 044. Visit www.nationaltrust.org.uk.

Monday 15 April

EXHIBITION Martin Usborne: The Silence of Dogs in Cars, until 27 April at the Little Black Gallery, London SW10 0AJ. Tel: 0207 349 9332. Visit www.thelittleblackgallery.com. **EXHIBITION** Sebastião Salgado: Genesis, until 8 September at the Natural History Museum, London SW7 5BD. Tel: 0207 942 5011.



Tuesday 16 April **LATEST AP ON SALE**

DON'T MISS Spring photography workshop (10.30am-4.30pm, cost £17.50) at Greenway House, Devon TQ5 0ES. Tel: 01803 842 382. Visit www.nationaltrust.org.uk. **EXHIBITION** Alchemy - The Tango Connection, includes work by photographer Aaron Davies, until 27 April at The Grant Bradley Gallery, Bristol BS3 4AQ. Tel: 0117 9637 673. Visit www.grantbradleygallery.co.uk.

EOS 700D ushers in minor tweaks

CANON REVAMPS EOS 650D DSLR

CANON has unveiled the EOS 700D, a revamped version of its entry-level DSLR, the 650D, that was launched only nine months ago.

David Parry from Canon UK's Product Intelligence Team, admits that the EOS 700D is 'not a massive refresh' of its consumer-level predecessor.

The EOS 700D carries the same 18-million-pixel, APS-C-sized sensor.

Features include a 5fps burst rate and nine-point AF (all cross-type sensors), plus a 3in touchscreen.

Changes include a 'new simplified 360° rotating mode dial' and the ability to preview filter effects on screen before taking the shot, in a similar way to Canon's



EOS M compact system camera.

The EOS 700D is due on sale in late April, priced £619 body only, and £749 with the new EF-S 18-55mm f/3.5-5.6 IS STM zoom lens.



Changes on the EOS 700D, due out later this month, include embossed lettering on the mode dial

ILFORD PHOTO LAUNCHES '10x8IN' PINHOLE CAMERA

A 10x8IN pinhole camera has been launched by Ilford Photo, 18 months after a 5x4in version went on sale.

Weighing 800g, the £300 camera accepts a 10x8in film holder and built-in spirit levels. The kit includes a 150mm focal-length cone.

'The chemically etched pinhole has a diameter of 0.52mm. It carries a fixed lens aperture of f/288 and a 94.7° angle of view,' said a spokesman.

Harman adds that a prototype of the camera won a 'great reaction' from visitors to the Focus on Imaging show in Birmingham last month.

The Harman TiTan 10x8in Pinhole Camera is due to go on sale in mid-April.

To find a local distributor, visit www.ilfordphoto.com/contact.asp.



SNAP SHOTS

● Ilford has expanded its range of Galerie Prestige inkjet printing papers with the addition of Canvas Natural 340gsm. Featuring a matt surface and 'natural tint', the paper boasts 'excellent colour gradation that ensures sharp and vivid images'. It is currently only available in rolls, costing £102.70 for 43.2x12m size, for example.

● Three former Olympus executives face years in prison for their role in the £1.1 billion accounting scandal. Prosecutors are seeking a five-year jail term for former Olympus chairman Tsuyoshi Kikukawa, four and a half years for former Olympus auditor Hideo Yamada, and four years for former executive vice-president Hisashi Mori, reported *The Japan Times* following a hearing in the Tokyo District Court.

● Mr Cad says it is offering customers deals on more than £1 million worth of photo gear, ahead of its planned move to a site in central London. The store, which has been based in Croydon for the past 54 years, will move on 1 May to 12 Upper Tachbrook Street, Victoria, London SW1V 1SH. Tel: 0208 684 8282.



Do you have a story?

Contact Chris Cheesman
Tel: 0203 148 4129
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amateurphotographer@jncmedia.com

Entry and mid-range DSLR plan

NIKON TO MAKE DSLRS IN LAOS

NIKON is planning to make entry and mid-range DSLRs at a new factory in Laos, before completion in Thailand, in a bid to cut production overheads.

The move is designed to 'reinforce' DSLR production and 'reduce costs', said Nikon Corporation president Makoto Kimura.

Nikon currently makes its entry and mid-range DSLRs in Thailand.

'With the establishment of this new factory in Laos, a part of the production for digital SLR cameras, which are completed as final products at Nikon (Thailand), will be done in Laos,' reads a statement released by Nikon's headquarters in Tokyo, Japan.

The plant will cost 60 billion Laos kip, equivalent to around £5 million, and is due to open in October.

In February, Nikon said it expects to sell 100,000 fewer interchangeable-lens cameras than previously forecast, and admitted it has been hit by competition-fuelled price drops that began in November 2012.

Nikon also slashed its lens sales forecast by 200,000.

Nikkei.com has since reported that the company plans to cut its camera 'inventory' by 20%, partly by speeding up production.

At the time of writing, Nikon had yet to respond to a request for comment on the Nikkei article.

In a profile published by BBC News, Laos – a communist state – is described as one of east Asia's poorest countries, which has 'struggled to find its position within the changing political and economic landscape', and with a human rights record that has 'come under scrutiny'.

NO JOY FOR UK IN SONY OPEN

UK PHOTOGRAPHERS have missed out in the Open category shortlist of this year's Sony World Photography Awards, but the overall quality of images captured by amateurs has astonished judges.

The shortlist often, plucked from nearly 55,000 entries, includes photographers from as far afield as Chile and Kazakhstan. Each wins a Sony Alpha 77 camera and will compete for a \$5,000 prize to be announced on 25 April.

Damien Demolder, chair of the Open competition, said: 'Amateurs constantly amaze me, not only with their determination, passion and internal drive, but also with the astonishing quality they are

capable of achieving.'

He added: 'They can be extraordinarily creative and more than capable of working to their own brief, to turn a wonderful idea or moment into a beautiful photograph.'

'In so many ways there are heftier chunks of real life and soul in amateur images than there are in the professional categories – because amateurs do it for the love of taking pictures. And the shortlist, and winners, for this year's Open competition demonstrates this.'

This year's winning images will go on show in an exhibition at Somerset House in London from 26 April-12 May.

● See [pages 25-29](#) for more on the shortlisted entries



CANON AIMS POWERSHOT DUO AT TRAVEL FANS

THE CANON PowerShot SX280 HS and SX270 HS are the first cameras to house the latest version of the firm's imaging processor, Digic 6.

Canon claims that Digic 6 captures 'outstanding images in even the lowest light conditions' and full HD video at 60 frames per second, capturing 'up to 30% more detail' than previous models.

Due in the next few weeks.

the SX280 HS (£299) and SX270 HS (£279) feature a 12.1-million-pixel CMOS sensor and a top ISO of 6400. The SX280 boasts GPS and Wi-Fi.

The 20x zoom is designed to deliver the 35mm equivalent of a 25-500mm lens.

The Image Stabilizer on both models is built to add rotational and parallel shake correction for smoother movie footage.

CALUMET LAUNCHES 'BUDGET' FLASHGUN

HIGH-STREET chain Calumet has launched an external flashgun for Canon and Nikon cameras, priced £149.

The Genesis Speedlight SP692 includes TTL metering, LCD display and a claimed recycling time of 2-5secs.

Billed as a flashgun for both in and out of the studio, it can also be used as a master flash or slave unit in a wireless set-up.

Visit www.calumetphoto.co.uk



WE'VE GOT A CAMERA TO SUIT EVERY PHOTOGRAPHER

Even though camera technology gets more sophisticated, the goal remains the same; to take the perfect shot. And if you want to take the perfect shot you'll need the perfect camera. With a great range of DSLRs in store and online, we can help find the right one for you, like these new Nikons:

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Search online for - 042300.



Nikon D3200
with 18-55mm VR Lens

£439.99

Product support
£4.50 per month.
Search online for - 005836.



Nikon D7100
with 18-105mm Lens

£1299.99

Product support £8.50 per month.
Search online for - 045774.



Nikon D7000
with NIKKOR
18-105mm VR Lens

£809.99

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Search online for - 575767.



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Body Only

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Product support
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224272.



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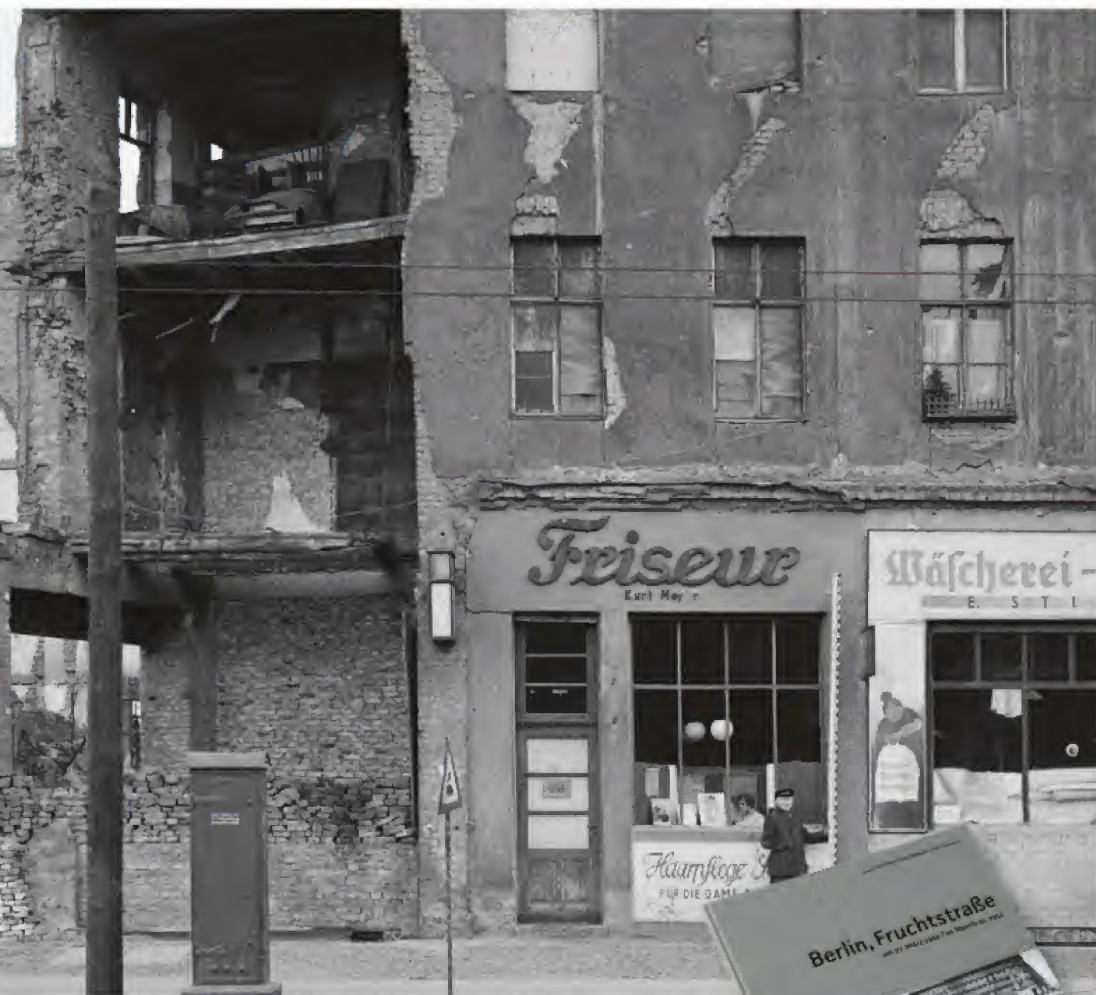
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APReview

The latest photography books, exhibitions and websites. By Jon Stapley



Berlin, Fruchtstraße on March 27, 1952

By Annett Göschner, Arwed Messmer and Fritz Tiedemann.
Hatje Cantz, £35, hardback, 146 pages, ISBN 978-3-7757-3472-1

FOR ONE day in 1952, photographer Fritz Tiedemann was commissioned to photograph a single street in Berlin. The shabby, destitute buildings, still bearing faint scars of the Second World War, were scheduled to be demolished. To Tiedemann, the task may have seemed banal – he was really doing no more than capturing shots of people and buildings on an unremarkable day. However, like all good documentary

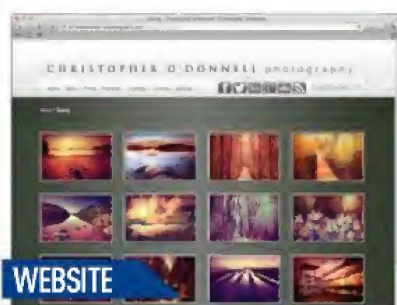
photography, the passage of time and the forces of perspective have lent these images a certain curiosity. Germany was in a time of great societal upheaval following the devastation wreaked across Europe, and Tiedemann's carefully constructed images provide an important glimpse of a single moment in that period of change.



Windscape

By Bae Bien-U
Hatje Cantz, £40, hardback, 144 pages,
ISBN 978-3-7757-3497-4

SOUTH Korean photographer Bae Bien-U would prefer to call his landscapes art, rather than photography. Whether this distinction should be made is debatable, but it's true that his unreal, otherworldly style



www.christopherodonnellphotography.com

THE STATE of Maine in the USA is renowned for being an unspoiled haven for landscape photographers, and this is ably demonstrated by Christopher O'Donnell's impressive portfolio. He provides a fascinating season-by-season look at how the landscape in Maine changes throughout a year, with style and expertise.

The meat is in O'Donnell's tutorials. Here, he takes readers through his techniques, including exposure blending, creating good bokeh and even getting back to the basics in the 'Photography 101' section. It makes the site well worth a visit for anyone looking for some inspiration or guidance.





suggests art more readily than photography. Bien-U's use of monochrome heightens the bleak sense of loneliness in his stark, windswept images of coastlines, fields and treetops. Although there is no information on where the photographs were taken, it feels strangely unimportant – the soft ethereal lines seem

BOOK

like they could have come from a dream. His exposures are perfectly judged, being just long enough to feather the tips of grass stalks or smooth over the surfaces of water. As befits the book's title, they convey a feeling of a rising wind and change to come.



EXHIBITION

Love Me by Zed Nelson

Until 8 June. Light House Gallery, The Chubb Buildings, Fryer Street, Wolverhampton WV1 1HT. Tel: 01902 716 055. Website: www.light-house.co.uk. Open Mon-Fri 9am-8.30pm, Sat and Sun opening time variable (close 8.30pm). Admission free.

THE INDUSTRY of body improvement marches ever on, and society's obsession with two of arguably the most transient qualities a human can possess, youth and beauty, shows no sign of abating. Photographer Zed Nelson took a five-year journey to examine ideas of beauty around the world, and his results in this exhibition show its ugliest aspects. There's the prepubescent horror of 'Little Miss' beauty pageants in America, and the grim paraphernalia of cosmetic surgery, but perhaps Nelson's most alarming discovery was how extensively Western notions of beauty have been packaged and sold around the world. The culture of vanity through body alteration, from nose jobs in Tehran to pageants in South Africa, demonstrates how wide the beauty ideal's influence has grown.



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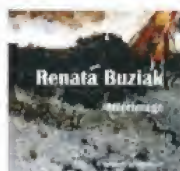
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CONDENSED READING

A round-up of the latest photography books on the market



● **THE GATHERING OF THE JUGGALOS** by Daniel Cronin, £24.99 Juggalos are people defined by their fandom of the group 'Insane Clown Posse', and characterised by their penchant for clown make-up and similar apparel. Daniel Cronin follows them annually to their US festival, where he took the images in this book. He has captured some bizarre moments, although more candid and fewer posed shots might have caught a more natural view of the community.



● **AFTERIMAGE** by Renata Buziak, £21 Renata Buziak uses a combination of photographic print techniques and botanical expertise to create her intriguing images of decaying plants. This monograph showcases her work on this subject, in which the patterns and colours created by molecular processes, viewed up close, become something altogether more surreal.

● **THROUGH COLORS** by M. Fethullah Gülen, £11.50 Turkish scholar Fethullah Gülen offers wisdom from the Islam faith and beyond in this compact book of aphorisms, poems and religious instruction. While the words are memorable and sometimes lyrical, the images vary dramatically in quality, and in some cases feature Photoshop work that can only be described as abysmal. It makes the experience frustratingly uneven.



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LETTER OF THE WEEK

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FUJIFILM

IN PRAISE OF THE BRIDGE

I have just returned to photography after an absence of quite a few years, which was caused mainly by the high cost of having 35mm film developed. I asked around to find out the difference between a compact system camera and a compact, how many pixels I should opt for, and so on. I read magazines, looked online and was a bit put off. The compacts/CSCs looked more like cigarette packets with a cotton reel stuck on the front and didn't appeal to me one bit. I like a camera to look and feel like a (35mm SLR) camera. Then I saw advert after advert for DSLRs. Great, I thought, that's what I'm after – until I saw the price. I am a full-time carer for my wife, and to say the budget is tight is an understatement.

Undeterred, I visited my local Jessops and spoke to an assistant. He asked me what kind of shots I would be taking, where I would be most likely to use the camera and, most importantly, my budget. After giving him all my answers, he produced a Nikon Coolpix P510. At last, a camera within my budget, easy to operate and with all the features I need. I asked what type of category it fell into, and bridge cameras was the response. Until then, I had never heard of a bridge camera.

OK, you can't change lenses, but this can be a plus when space, weight and budget are limited. Also, the camera is sealed so the dirt is kept out. The P510 has a focal length equivalent to a 24-1000mm lens, a full ISO range, an f/3-5.9 aperture, 42x optical zoom, 16.1-million-pixel CMOS sensor and 1cm macro mode. To buy the equivalent DSLR body and lenses would have cost me £700.

Had I not wandered into Jessops, I would have been totally put off returning to photography. So come on, why not cover some more bridge cameras in articles, perhaps to show what can be achieved by the humble 'in-betweeners' when compared to its DSLR big brother. Maybe more people will return to the magic of photography. **A Collier, Northamptonshire**

I totally agree with you, Mr Collier. Bridge cameras are a wonderful and much underrepresented sector of the photographic kit market. Although many of the pros we speak to do indeed use DSLRs over bridge cameras, we try to give them fair coverage both here and online at www.amateurphotographer.co.uk. In fact, we had a bridge camera round-up in the 30 March issue of the magazine – **Debbi Allen, deputy editor**

Write to...

'Letters' at the usual AP address (see page 3) fax to 020 3148 8130 or email to amateurphotographer@ipcmedia.com

*Please indicate whether you would like to receive Fujifilm film or a memory card (please state type preferred) and include your full postal address

Backchat

Send your thoughts or views (about 500 words) to 'Backchat' at the usual AP address (see page 3). A fee of £50 will be paid on publication

PERSONAL SERVICE

I read with interest the letter from James Brown concerning the demise of the high-street photographic retailer (AP 30 March) and would offer this response. Recently, I collected my new bicycle from a local cycle shop, having purchased it on the basis that it was the right one for my needs, it suited me and, most importantly, it fitted me. The purchase was not made via a website, but by talking to the shop owner and his knowledgeable staff. They helped me decide the type of bike that I would enjoy riding and would find comfortable, and they took time to establish my measurements, which helped them select the correct frame size for me.

On the day I collected the bike, they spent time making small but important adjustments to the set-up to ensure that the bike fitted me and my riding style. Would an online retailer have provided me with this same service? No, it would simply have sold me the bike that I ordered irrespective of whether it was right for me or not. I am always amazed that an individual will part with large sums of money to buy a product they have not previously established as being correct for what they need, or what will be ergonomically suited to them.

Without our local retailers, we will not get any form of personal service, and we will buy products that are not suitable. We need a good competitive marketplace that allows us to see and try products. The internet does not allow us to do this, and so the demise of our high street is a major concern. We should support it as much as we can – my local town has lost three camera shops in the past ten years, leaving the area a relative photographic desert.

Buying off the internet is an individual's choice, but you lose the personal service that your local shop provides. Bear that in mind when you next click 'Buy' on your computer. **Martin Norden, Kent**

MAKING A COMEBACK

I feel some readers may have misunderstood my point in my *Backchat* in AP 9 March. I am a fan of the digital camera, the number of shots it allows and the dramatic drop in the cost of producing images is fantastic, and I appreciate the technology of the editing programs available. What bothers me, though, is first, how these editing programs are being used far too much to compensate for technical inability and lack of creative use of the camera and lens. Second, and most importantly, the final image that is often produced is far removed from what was recorded on the sensor. Of course, images have always been manipulated to some degree, but these manipulations were often very slight, such as dodging and burning or spotting out a bit of dust and so on, in order to get the image looking 'normal'.

Nowadays, I look at award-winning pictures and think that the image is more a result of what has happened in a computer rather than what has happened in the camera. I must say how pleased I was to

What The Duck



read that David Byrne had been disqualified from the 2012 Landscape Photographer of the Year competition due to excessive manipulation. I loved his image, although to be more accurate I loved the graphic design that he produced – a design is what it was, after all. I was even more delighted when I read that *National Geographic* magazine withdrew its first-place award for its 2012 competition after it realised that Harry Fisch had removed an object (a plastic bag) from the shot during editing.

Such disqualifications give me hope that photography and photographers are slowly making a comeback against the 'graphic designers with a camera' people, who have to add and remove objects in their images because they were incapable of seeing and creating a good-enough shot with their camera in the first place.

Ansel Adams once said, 'The negative is the score and the print is the performance.' Today's 'graphic designers with a camera' no longer know how to write music, let alone play an instrument.

Ian Shore, Lancashire

THE NATURAL VIEW

The poll in AP 16 March touched on a subject that's very close to my heart: what lens should you use for a 'natural' view ('to create a sense of reality' was the phrasing)?

Tradition has it that a lens with a focal length equal to the diagonal of the frame gives a field of view matching the human eye, but that's only part of the story. The eye sees around 180° – a fisheye view! But, and this is really important, most of this is a vague, woolly awareness. You pick up movement (which you can then look at in detail if you want), but you concentrate on a far smaller area and can see really well only over a very small angle.

If you hold up your hands to frame the view, you will probably get around the same view as a 45 or 50mm lens – that's what you feel you can see reasonably well. However, I argue that if you are concentrating on a subject, you will narrow your perceptions (very literally), and the view will be more like that given by an 85mm lens.

Many years ago, I bought my first 85mm optic because I had been told it was perfect for portraits. In reality, it has spent more time on my camera than all the other lenses put together, because I found that it also gives a lovely 'pictorial' view. It matches my vision of the world when I am looking, as opposed to merely seeing in passing. And it also holds true on digital – while I still have (and use) the original 85mm Planar on a Contax RTS, it's matched by a Minolta lens on my Alpha 900 for a lot of my current pictures. (I still have a sneaking suspicion that the Planar is the better lens by a distinct margin, though!)

John Duder, West Midlands

NOT THE ONLY WAY

Wow! I bet James Brown (AP 30 March) felt better for getting that letter (*No stopping progress*) off his chest! I lament the loss of any small business, and especially one that caters for my leisure needs. Shopping by wire may be cheap, but it is soulless. A day out to make a purchase at a local establishment is to be looked forward to, the interaction of dealing with a like-minded person a pleasure to be enjoyed. While on the premises, the company of other photographers may lead to friendships, exchange of ideas and suggestions of photo opportunities. No, James, yours is not the way, just another option.

Mike Steward, Greater Manchester

THANKS FOR THE MESSENGER

I would like to thank you for choosing my picture of Casa Milá for *Appraisal* in AP 9 March. I always liked the dynamics in the picture. Like all holiday photos, it was taken during a two-hour visit to this amazing building in Spain and I took the picture as well as I could. I tried to adjust the contrast and brightness, but my means are limited. I only have Photoshop Elements, and haven't had it for that long, so I am only starting to discover what it can do.

In my opinion, real photography is taking the picture, not manipulating it in Photoshop. However, what AP Editor Damien Demolder did with my picture was amazing. It looks really magical with the night sky. Thank you for your advice. I have decided to learn Photoshop as quickly as possible so that I may improve the quality of my images.

I was also surprised to read that every reader whose picture appears in *Appraisal* wins a Manfrotto Unica VII messenger bag. Is that true? It would be wonderful and very practical for carrying my equipment around.

Thank you again and see you in the next round of APOY. **Csilla Szucs, Somerset**

We're glad you liked the treatment Damien gave to your photo, Csilla – a messenger bag will indeed be winging its way to you soon. Enjoy! – Debbi Allen, deputy editor



BACK CHAT

What can we learn from classic photographs? AP reader David Askham ponders on a picture by Martine Franck

STUDYING the *Icons of Photography* feature in AP 23 March, I was momentarily puzzled by one fact. Martine Franck, wife of the legendary Henri Cartier-Bresson, recounted her approach to taking the iconic poolside picture at Le Brusc in Provence. In it she was trying to capture the joy of family and friends relaxing at a new private swimming pool designed by her architect friend Alain Capelleires.

The location was in the South of France, the time around midday and the sun was almost overhead – not ideal conditions for documentary or even social photography, but one that professionals often have to face. Her Leica camera was loaded with Kodak Tri-X (400 ASA) film. To many experienced amateur photographers, Tri-X would seem to be overkill for this bright open-air scene. But the camera was already loaded and the scene beckoned.

She was obliged to use her fastest shutter speed (1/1000sec) and stop her lens down to its smallest aperture (f/16) in an attempt to avoid overexposure. Her results were excellent, despite those constraints. Yet it made me realise how lucky we are in the age of digital photography to be able to adjust our effective film speeds at will. Had Martine Franck been using the youngest sibling of her venerable Leica M3, the M9 or possibly the new M240, she would not have been compelled to push her camera to the limits. She could simply have selected a baseline ISO setting of 160, believing that she now had a slower film in her camera. Fortunately, in the chosen scene, great depth of sharpness did not affect the result, but she was denied the option of carefully subduing the background through controlled unsharpness by using a wider aperture setting, had she so wished.

Given the solar heat and contrasty top-lighting, those who slavishly follow so-called 'rules of photography' might have put their cameras away until later in the day. Had Martine Franck done so, she would have missed the moment. Not for the first time are we reminded that good pictures can be taken at any time of the night or day.

I am fascinated by being able to analyse classic older pictures and to ask myself how I might have reacted in such similar situations. I wonder what advantage digital capture might have conferred at the time those classic pictures were made? Thank you, AP, for your series featuring such famous work from yesteryear.

Modern cameras might make life easier, but thought processes and an original approach to picture-making are timeless assets. Whereas the ability to review shots promptly reduces the risk of failure, no micro-processors can make those split-second decisions for capturing the decisive moment. Can those skills be learned, or are they largely intuitive? That is a question for another day.

PHOTO INSIGHT

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Andrew Sanderson discusses his simple but beautiful large-format still-life image of a group of Chinese lantern seedpods



ANDREW SANDERSON

A renowned photographer, tutor, author and Ilford Master Printer, Andrew Sanderson offers practical tips on working with film and traditional darkroom techniques

I AM ALWAYS on the lookout for interesting subjects for my still-life photographs. As I work exclusively in monochrome, this is particularly important because black & white can bring out the graphic shapes and tones of a subject. I've been reading a lot about the American photographer Edward Weston recently. He talked a lot about natural shapes and forms, such as shells, mushrooms and peppers, and it's been a common theme to address these subjects throughout photography's history.

I had wanted to shoot these seedpods from a Chinese lantern (*Physalis alkekengi*) for ages, and I finally got around to it one afternoon when I had some spare time. The first thing I had to decide was whether to shoot just one seedpod or shoot a bunch of them in a group formation. I realised that including just one seedpod in the frame wouldn't be enough as it wouldn't do the form justice. Shooting one would have felt like I was producing an image for a reference book about plant species, while having a large group allowed me to explore other ways of showing the plant. Here I was able to arrange the seedpods in a triangular formation and shoot them from the stalk end. I was being truthful to the object, but also making an artistically arranged still-life composition.

Despite the subject being incredibly small, I decided to use a wooden 5x4in medium-format field camera made by Nagaoka with a Schneider Xenar 135mm f/4.7 lens. Sadly, this is a camera that I no longer own. The Nagaoka is a very thin, light compact camera that folds away into almost nothing. However, I should say that it's not the sturdiest of cameras. Even when it is set up and all the movements are locked, it still feels rather flimsy. Shortly after taking this photograph I ended up selling this camera



and going back to using a Micro Precision Products twin-lens reflex. It weighs about four times more than the Nagaoka, but it's a lot sturdier in a strong wind.

One of the things that appeals to me about large-format photography is the

drop-off of focus in the background. The larger the format, the more this occurs. If you want to take a close-up shot using a 5x4in camera, you need to extend the lens quite a distance from the film plane. This will then decrease your depth of field.



If you would like to read more about paper negatives, Andrew's book *Paper Negative Photography* is available from www.blurb.com, price £15



‘The first thing I had to decide was whether to shoot just one seedpod or shoot a bunch of them in a group formation’

window in the kitchen illuminating the seedpods on the table. No reflector was used. When I’m lighting a subject, I always prefer to use natural light. If that’s not available, I’ll choose a source of illumination where I can actually see the light fall on the subject in front of me (as opposed to flash, which is a short burst). This includes things like a tungsten bulb, a torch or a candle. I can then see how spread out the light is in front of me, how soft it is and where the shadows fall. You can’t see that with flash, unless you’re using studio flash where you have modelling lights. However, if you’re using handheld flash you don’t have that luxury. I prefer to be able to see what’s happening and control the light in some way.

I used X-ray film for this image as I had an abundance of it at the time. In those days, working with X-ray film was a fairly new process for me. I experimented a lot with different genres, such as landscapes, portraits and still-life images, as you see here. It was a good way of exploring the capabilities of the film and exactly how it would look with certain subjects under various conditions. Here it really brought out the subtle textures of the seedpods.

I then printed the image on Ilford Multigrade IV fibre-based paper, and sepia-toned it using an odourless thiocarbamide toner. This produces a sandy-coloured image rather than the pinky-brown of the sulphide option. Sepia toning is a lot more simple than people think and these images last for a very long time. It’s a great process and one that I wish more people would explore. **AP**

In the case of this image, it brought the subject out of the featureless background by having the nearest edges of the lanterns in focus. There’s something about taking a photograph in this way that makes it more expressive and less factual. By being

selective with the focus, it makes the viewer look at a particular part of the image rather than letting their eye roam around and take in too much information.

The lighting for this photograph was incredibly simple – light from one large

Andrew Sanderson was talking to Oliver Atwell

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Pan stitches

The Amateur Photographer Masterclass with **Tom Mackie**

Pan-stitched images are an imaginative and eye-catching way to capture a sweeping landscape using everyday optics.

Tom Mackie shows three AP readers how to do it in the Peak District. **Gill Mullins** peers through the mist to report...

BACK in the days of film, to do sweeping landscapes justice generally meant using a 6x17cm panoramic camera. These days we can edit images in our digital darkrooms to create panoramic effects – and that's the theme of this month's *Masterclass*. The idea is to play around with different focal lengths, including telephoto and wideangle, and stitch them together in post-production.

Our expert, Tom Mackie, explains the basics to our three readers – Sara, Cheryl and John – when we meet up in the car park overlooking the Headstone Viaduct at Monsal Dale in Derbyshire. The plan had been to shoot the horseshoe-shaped valley and graceful bridge from this bird's-eye view, but sadly it's far too foggy. So plan B comes into effect – capturing the viaduct from the valley floor with telephoto lenses, and making the most of a weir in full

spate a little further down the river, before moving on to a couple of other locations for wideangle shots.

The first thing, Tom stresses, is to get the tripod level. Check this using a spirit level, and only then should you mount the camera on the tripod. 'You can do this with an L-bracket,' he explains. 'Pan heads are expensive and fiddly. You don't need them. Use a spirit level on your hotshoe to level the camera, and if the bubble stays in place, you're good to go. This is vital, because it will make the alignment of each image easier to stitch later.'

It is essential to keep the nodal point or centre perspective of the lens as close as possible to the centre pivot point of the tripod to minimise parallax distortion. This isn't much of a problem when the camera is in the horizontal position on the tripod,

but when it's vertical the L-bracket and ball-head combination will maintain the nodal point position perfectly.

Next, swivel through the pan to ensure you're including all the elements you want. For consistency, exposure is best taken as an average reading and then dialled in manually. If you use autoexposure, any darker and lighter areas in the scene could result in noticeably different exposures across the stitched image.

Once you've focused, switch your lens to manual, as autofocus may unexpectedly lock onto something in the foreground when you recompose, thus ruining your sequence. Also, ensure a decent overlap between frames. 'For 50mm and upwards, overlap by a third and take around five shots,' says Tom. 'With a wideangle, you need to shoot more frames, probably around ten, and with an overlap of at least 50% due to the distortion created when you stitch everything together.'

As a final tip before we set off for the day's first shoot, Tom suggests photographing your hand at the start of the pan, and again after the last shot, so it's easy to see where the pan sequence begins and ends.



Sara Cremer



Sara uses a Canon EOS 500D with 18-55mm and 70-300mm lenses for landscapes and macro. 'I wanted to learn how to take proper panoramas, as I've never tried them before,' she says. 'After today, I'll definitely be doing them again!'

Cheryl Hamer



Cheryl uses a Panasonic Lumix DMC-GH2 with 12mm Voigtlander, 24-70mm Lumix, 70-300mm Lumix and 90mm Leica lenses. 'I'm passionate about my photography and I love landscapes,' she says, 'and what I wanted from today was to learn more from a professional.' Visit Cheryl's website at www.cherylhamer.com.

John McIntire



A Canon EOS 7D is John's camera of choice, with 18-135mm, 35mm and 50mm lenses. 'I specialise in portraits, but I'm off to Iceland this summer so I wanted to improve my landscapes and learn from Tom, who has been inspiring me from the beginning,' he says. Visit John's website at www.johnmcintirephotography.com.

Your AP expert... Tom Mackie



A former contributor to AP's *Photo Insight* series, Tom Mackie is one of the world's leading photographers. He has spent many years as an architectural, industrial and landscape photographer, and has a penchant for panoramic photography. Tom has published several books and written numerous articles for photography magazines. He also lectures on photography and regularly holds workshops in the UK and abroad. www.tommackie.com

EQUIPMENT

Some other items you'll need to create successful pan-stitched images

Photoshop Photomerge

For stitching panoramas together (available in CS3 or later and Photoshop Elements)

Tripod

Preferably with a ball head and built-in spirit level to keep the camera rock-steady and on the level

L-bracket

For mounting the camera on the tripod. This is cheaper than a pan head, and easier to use

Hotshoe spirit level

This is a useful and cheap tool. You can buy them for around £1 online

ND grad filter

For balancing out exposures

Cable release

To reduce the risk of camera shake spoiling a long exposure



NEUTRAL DENSITY (ND) FILTERS

ND FILTERS are essential for landscape photography. They balance out exposure and capture more detail in your image when the background is lighter than the foreground, or when the sky is too bright compared to the land, and vice versa. Using an ND grad means you avoid under or overexposing different elements of your

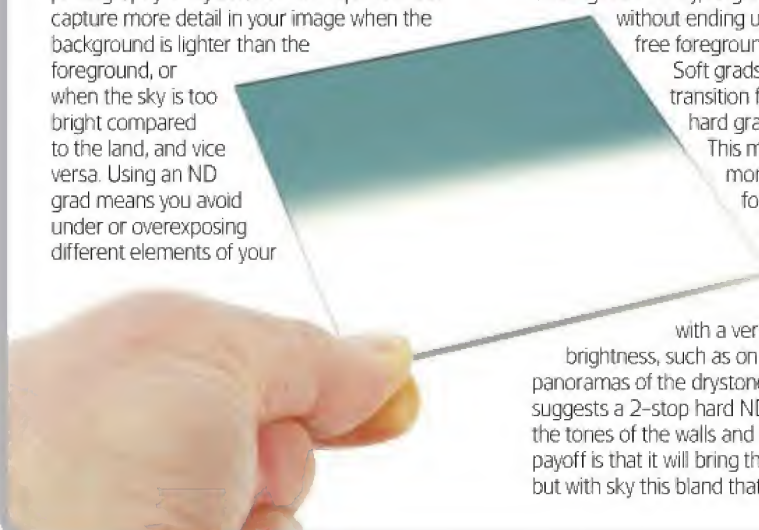
image. You can expose for the foreground without blowing out the sky, or get a great sky effect without ending up with murky, detail-free foregrounds.

Soft grads have a smoother transition from grey to clear, while hard grads are more abrupt.

This means soft grads are more forgiving and suitable for shots where there is little distinction between dark and light areas, while hard grads are ideal for scenes

with a very distinct change in

brightness, such as on a horizon line. For our panoramas of the drystone walls at Litton, Tom suggests a 2-stop hard ND (0.6) grad to even up the tones of the walls and bring out the detail. The payoff is that it will bring the sky down a tad, too, but with sky this bland that won't be a bad thing.

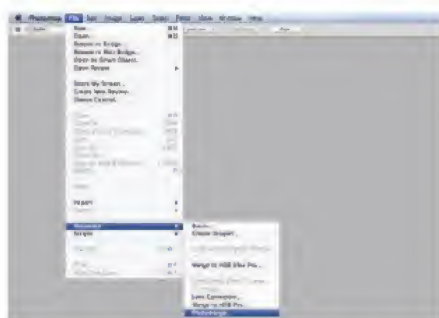


STITCHING USING PHOTOMERGE

THERE are several different software packages to help create panoramas, but for this *Masterclass* we're using Adobe Photoshop and Lightroom. Lightroom enables you to batch-

process your images so you can get the same look and feel in a group of shots. This is vital when you're stitching together a panorama, which, by definition, needs to have the same

exposure and colour treatment across its entire length. It's also a non-destructive process, Tom explains, which means you still retain the original image straight out of your camera.



When you've edited your images in Lightroom, open Photoshop and select File>Automate>Photomerge.



Click on Browse to select the images you want to blend, then click OK. Now in the layout section, choose your layout style (Auto works well in most situations), then tick Blend Images Together and click OK.



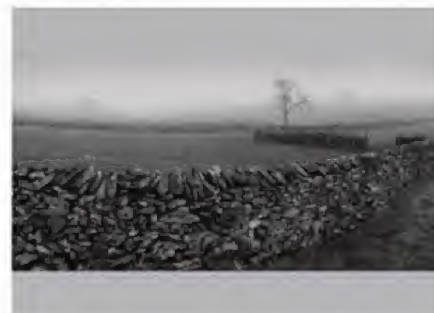
Your panorama will now appear in a new window, and don't be surprised if it has shoddy edges. Just go to the Tools panel, select the Crop tool, and click and drag to make your desired crop.



Now double click within the selection to crop, and there's your panorama.



At this point you can save it, then click on Layers>Flatten Image to remove any visual 'stitch' lines. You can then eradicate any remaining imperfections using such things as the Clone tool to create your final image.



On a final note, it's worth mentioning that when creating pan stitches from shots taken at a very wide angle, you tend to get a 'bowtie' distortion when they are blended together. This can be cropped and corrected after stitching using Edit>Transform>Distort.



Slow exposure

To slow the water down to get a silky effect, as Sara has done here, try to shoot at around 1/2sec. With a lot of water you might get away with 1/4sec or so, but if the flow is sluggish then try around 1sec. Overcast conditions are quite good for panoramas, as bright sunshine can create too much contrast and make metering tricky.

Canon EOS 500D, 31mm, 1/5sec at f/11, ISO 100

Colour vs monochrome

Cheryl's monochrome version of Headstone Viaduct brings out the details in the distant trees and in the stonework. In colour, much of that detail is lost and the overall effect is quite drab. Cheryl has wisely omitted the bland sky and used the trees either side of the viaduct to create a natural frame.

Panasonic Lumix DMC-GH2, 14-140mm, from ten shots

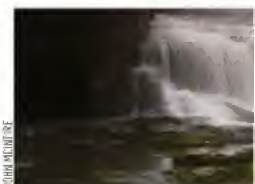
CHERYL HANMER



CHERYL HANMER



JOHN MCINTYRE



JOHN MCINTYRE



BILL MOLLINS

Would you like to take part?

EVERY month we invite three to five AP readers to join one of our four experts on a free assignment over the course of a day. The experts are **Tom Mackie** (landscapes), **Cathal McNaughton** (documentary and photo essays), **Annabel Williams** (location portraiture) and **Luke Massey** (wildlife). Our next confirmed *Masterclass* will be with Cathal McNaughton in May. If you would like to take part, email oliver_atwell@ipcmedia.com for details of how to apply. Please remember to state which *Masterclass* you would like to attend and make sure you include your name, address, email address, daytime telephone number, some words about your work and three or four of your images.



The Peak District

Location The Peak District is the most visited national park in Europe, so if you don't want traffic jams and crowds spoiling your imaging, visit in the off-season – even if it is a little chilly and damp. The Southern Peak, where this *Masterclass* was based, boasts a wide diversity of landscapes, from honey-stone dale villages to windswept moorlands.

Monsal Dale If you plan to visit the Headstone Viaduct and Monsal Dale, use the pay-and-display car park at the top of the dale next to the Monsal Head Hotel. You can join the Monsal Trail here, which is an 8.5-mile route from Buxton to Bakewell that provides excellent photo opportunities.

Litton The area around Litton, Tansley Dale and Tideswell is famous for its drystone walls, which make for superb leading lines and visual interest in a starkly beautiful moorland landscape.

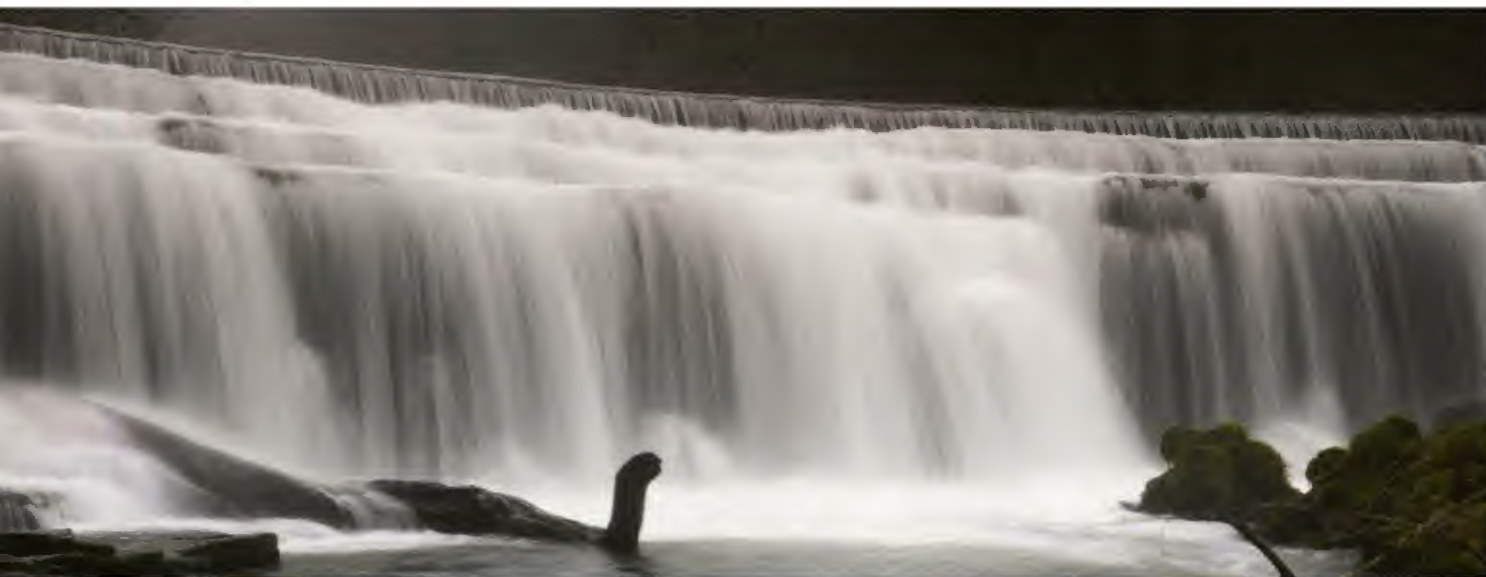
Further information To find out more about the Peak District, including events and festivals, where to stay and photographic inspiration, visit www.visitpeakdistrict.com.



CHERYL HANMER

Distortion

◆ When using a wideangle lens for pan stitching, it is imperative to take lots of shots with a large overlap. Here, Cheryl took only seven shots with her Voigtlander 12mm (24mm equivalent), creating distortion in the wall in the centre of the frame (see right). However, by cropping in tighter she has turned this round to create a much stronger, distortion-free image. It also demonstrates the importance of shooting in portrait rather than landscape format – portrait is more practical, as it gives you a bit more to play with at the top and bottom of the frame so you can crop the stitched image to deal with any distortion or rough edges.



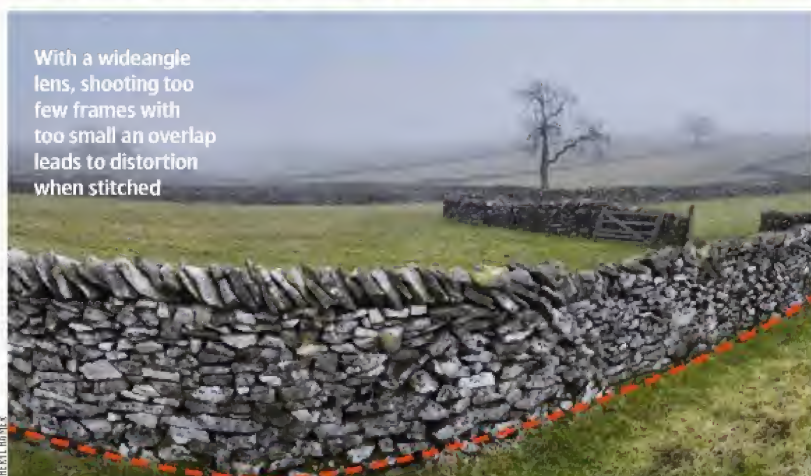
Ultra wideangle

◆ John's ultra-wideangle pan of the weir, comprising 23 shots, shows how well Photomerge can cope with multiple images. It also illustrates how taking in too much detail can detract from the overall impact of the image – his seven-frame version (above) is far stronger.



Level your tripod before you even think about attempting to level the camera

GILL HOLLINS



With a wideangle lens, shooting too few frames with too small an overlap leads to distortion when stitched

CHERYL HANKE



Cheryl's 'normal' wideangle view illustrates by comparison the drama and depth she was able to create with her panoramas

CHERYL HANKE



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Open champions

The Sony World Photography Awards' Open competition is a hotbed of emerging amateur talent. **Damien Demolder** takes a look at each of the 2013 category winners

LAUNCHED in 2008, the Sony World Photography Awards have become a must-see photographic event. Every year the competition aims to discover fresh talent in the world of photography and moving image, and is open to both amateurs and professionals.

The competition is divided into a range of categories, all of which are suited to beginners as well as more experienced photographers. Subjects include action, travel, split second, panoramic and even smile. Each year, juries selected from the World Photographic Academy and wider global industry judge the competitions.

This year, one of the judges was AP Editor Damien Demolder, who was tasked with a daunting job of helping narrow

the thousands of entries down into a manageable shortlist.

'When the WPO started this competition, the emphasis was supposed to be on professional photography,' says Damien. 'The amateur category wasn't at the forefront of everyone's mind. However, right from the start something unexpected happened. The entries started flooding in for the Open competition and they were stronger than anyone had expected. This is something that has stayed fairly consistent since the competition's inception back in 2008. The amateur competition is incredibly strong and, in my opinion, often exceeds the professional categories.'

In Damien's opinion, the great thing about the Open competition is that the people

TRAVEL Manny Fajutag Philippines

◆ I think this image says so much about the joy of backpacking. It's a romantic view and is the kind of experience that people want when they go on these kinds of trips. The colours offer an atmosphere that suggests the snapshot moment, rather than the carefully composed and polished picture. It suggests that it was taken on the move.

who enter are doing it as an expression of their love of photography. Unlike the professionals who are doing it as a job, the amateurs are passionate and willing to do it just because they enjoy the creative freedom that photography offers.

Here we look at the Open competition category winners. The images have been sent from photographers in countries as far apart as Chile and Vietnam, and capture a range of subjects such as the moment before a couple get married, to the 'Fung Shun' fire dragon dance in southern China. With this in mind, it should be clear that the appeal of photography stretches far and wide.

The ten winning photographers now compete for the Sony World Photography Awards Open Photographer of the Year title, which will be revealed at a gala ceremony on 25 April. Supporting the awards is a month-long exhibition of the winners and finalists, comprising hundreds of photographs displayed inside London's historic Somerset House. See [page 29](#) for more details.



SMILE
Ming Hui Guan
(Mac Kwan)
 China

◆ Photography should be about communication and that's a two-way street. If you look at a picture, it should say something to you and you should say something back to it. When you look at this shot, you can't help but smile like the girl. Even without hearing it, you know that her laugh is infectious. You can clearly see these children are having a great time. It's a really delightful image.



© MING HUI GUAN (MAC KWAN)



© MATÍAS GÁLVEZ

SPLIT SECOND
Matías Gálvez Chile

◆ The Split Second category always delivers some really interesting images and this year's is no different. This is a fun picture. It's a fresh take on a well-known theme. I like how the red stripes of the cup and the colour of the teapot contrast with the background. Most importantly, the milk is making a spectacular shape.

PANORAMIC
Yeow Kwang Yeo Singapore

◆ In some ways this doesn't look like a panoramic shot. At first glance it appears to be three separate shots showing three rooms. It's only when you look closer that you realise it's one complete image. We get a real sense of this man's life. In one shot you have a great spread of his house and subtle details tell us about the kind of man he is. The window lighting is nice. It's picking him out of the scene and casting a nice shadow on the background. It gives the image depth. You can spend ages looking around his house.



© YEOW KWANG YEO



© MARTINA BICCHERI

ARCHITECTURE

Martina Biccheri Italy

◆ This image is just stunning. It is beautifully graphic and simple, with its power in its simplicity. It is the kind of image you could pass over so easily, but if you spend more than 3secs looking at it you're hooked. The lighting is perfect. Martina has chosen exactly the right time of day. I don't know if this was luck or she knew exactly when to shoot. It's doesn't matter. It works. Without that shadow, the shot would still be nice but it would definitely lack the power it has here. I'd happily put this image on my wall.

NATURE & WILDLIFE

Krasimir Matarov Bulgaria

◆ It's interesting the way the spider's legs are echoed by the flowers. There's the horror of the spider contrasting with something we normally associate with beauty. The spider has what appears to be a sack of babies underneath it. Again, that's echoed by the seedpods behind the flowers. It's a clever shot. Macro photography can sometimes look oversaturated, but here the colours are nicely muted.



© KRASIMIR MATAROV



© HOANG HIEP NGUYEN

ENHANCED

Hoang Hiep Nguyen Vietnam

◆ Even though this is in the Enhanced category, it's crucial to understand that the hard work was actually done on the shoot. Hoang Hiep Nguyen has used string to make the papers fly out of the book. The enhancement is simply down to the painterly filter applied to the final image. There's a beautiful fairy-tale element to the image – you think of children's books when you see it. The tales within the book are flying out into the world and into the girl's head as she reads it. Wind is a very powerful element.

LOW LIGHT

Elmar Akhmetov Kazakhstan

◆ This is a very skilful picture. The composition leads us straight into the smoke plume of stars at the top of the mountain. It looks almost like a volcano. The number of visible stars is quite astonishing, and it's a shot that has obviously been planned very carefully. Often, astrophotography will lack depth because it's just a picture of some stars, but here we definitely have a three-dimensional feel. You can relate the world to the rest of the galaxy. We have context and scale.



© ELMAR AKHMETOV



ARTS AND CULTURE

Gilbert Yu Hong Kong

◆ This image is notable for its bold colours. It's a shot that looks distinctly East Asian, and anybody looking at this will know that it was taken by an East Asian photographer. It has the kind of colours we see when we flick through Asian magazines or when looking at the packaging of Asian food. It's an incredibly vibrant colour palette. The image is exciting, with there's plenty of atmosphere, and you can almost hear the drums beating.

PEOPLE

Hisatomi Tadahiko Japan

◆ There's something masculine about the way the gentleman in this image is sitting. He's about to marry this woman and he intends to take care of her. It communicates something about their relationship. As Tadahiko says in his statement about the image: 'Marriage is the precious moment when the husband's love is shown by holding the bride's shoes tightly so she'll be protected forever for the rest of her life'. It's a very tender photograph.



The 2013 Sony World Photography Awards exhibition will be held from 26 April-12 May at West Wing Galleries, West Wing, Somerset House, London, WC2R 1LA. Tel: 0207 845 4600. Websites: www.somersetshouse.org.uk and www.worldphoto.org, Open Mon, Tues & Fri 10am-6pm, Wed & Thur 10am-9pm; Sat & Sun 10am-7pm. Admission £7.50 (£5 concessions)

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1



Knock, knock, knockin'

1 This HDR image from three exposures gives the building a stylish look
Samsung NX1000, 20-50mm, 2secs, 2.5secs and 3secs at f/7.1, ISO 200, tripod

Factory

2 This panoramic shot shows the exterior of the factory where John's other images were taken
Samsung NX1000, 20-50mm, 1/30sec, 1/40sec and 1/50sec at f/16, ISO 200, tripod

Stairway to heaven

3 John's image really brings out a sense of decay and dereliction
Samsung NX1000, 20-50mm, 1/30sec at f/7.1, ISO 200, tripod

Open nave

4 The skeletal roof structure adds to the character of this ghostly picture
Samsung NX1000, 20-50mm, 1/250sec, 1/200sec and 1/160sec at f/10, ISO 200, tripod

2



John Shahabeddin Northumberland

In October 2012, John quit smoking. With the money he saved over the subsequent months, he was able to buy a compact camera (a Samsung NX1000) and has since been completely hooked on photography. He currently loves to shoot architecture and landscapes, and enjoys scouting for good locations in his local area. 'I have been taken by how interesting, and in some cases beautiful, derelict buildings can be,' he says. Having only been involved with photography for a short time, John says he is ready to try anything and everything photography-related, although he would really like to cultivate his interest in wildlife and portraiture. 'Oh, and I am still not smoking!' he says.



1



EDITOR'S CHOICE

SEE MORE ONLINE AT
AMATEURPHOTOGRAPHER.CO.UK/SPOTLIGHT

Bart has balanced the composition perfectly, with interesting elements in the foreground countered by that gorgeous sky. Well done on a beautiful landscape – *Debby Allen, deputy editor*

Bart Hoga Nottinghamshire

After receiving an Olympus Camedia C-350 compact camera as a Christmas present in 2003, Bart soon became hooked on photography. 'I was a happy snapper,' he says. Bart is a nature enthusiast, and developed a huge passion for shooting landscapes around the UK after seeing the work of other photographers online. 'I thought: if they can, I can, and started working on it even harder,' he says. 'Landscape photography opened my eyes to the beauty of our planet.' In the future, Bart plans to branch out into astrophotography, while also taking landscape images in Wales and revisiting the coastline of Devon. To see more of his work, visit Bart's website at www.barthoga.co.uk.

Millstones

1 Bart has handled the contrasting light well to create a dramatic image
Nikon D300, 10-20mm, 1/5sec at f/11, ISO 100, tripod

Sunset at Dunstanburgh

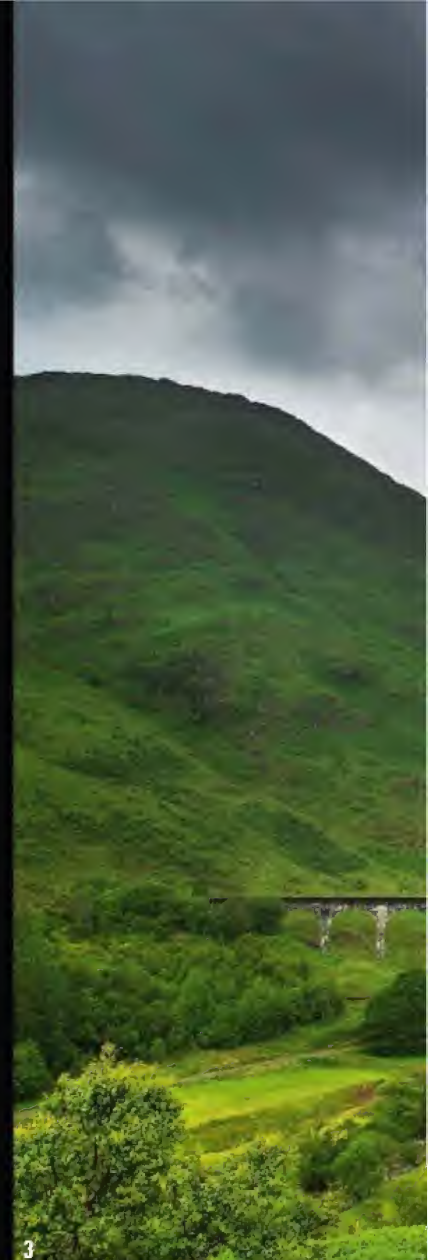
2 'I waited until the light was golden and soft,' says Bart of this lovely photograph
Nikon D300, 10-20mm, 5secs at f/25 ISO 100, tripod, 3-stop ND filter, 2-stop ND grad filter, cable release

Glenfinnan Viaduct

3 Bart faced difficult weather for this shot, and used grad filters to achieve an even exposure
Nikon D80, 18-70mm, 1/15sec at f/11, ISO 100, tripod, 3-stop ND grad filter

Old road bridge

4 The interesting cloud formations are what make this image so memorable
Nikon D80, 18-70mm, 1/80sec at f/7.1, ISO 100, tripod, 2-stop ND grad filter



2





1



Stephen Davies

Blaenau Gwent

Stephen has been involved with graphic design since he was 16, and says he has always had a passion for getting creative with computers. Digital photography was therefore a natural progression for him. 'With digital photography, I can be as creative as I want to be, and pressing the shutter button is only half the process,' he says. Stephen's favourite subjects are still life and portrait, and he especially loves the feeling of achievement when a subject likes the photo he has taken. Stephen is currently experimenting with stereoscopic 3D photos, and hopes to push this further in the future. 'I would love to develop techniques to explore this technology,' he says. To see more of Stephen's images, take a look at his website at www.stephendavies.me.uk.

2



3



Urban

1 This great portrait's natural charm comes from the model's expression
Olympus E-30, 12-60mm,
1/125sec at f/4, ISO 100,
off-camera flash, umbrella

Fragile

2 Stephen was emulating fashion magazines with this stylish shot
Olympus E-5, 12-60mm,
1/160sec at f/5.6, ISO 200,
off-camera flash, umbrella

Deserted factory

3 The desaturated colours add a unique style to Stephen's work
Olympus E-5, 12-60mm,
1/160sec at f/5.6, ISO 200,
off-camera flash, umbrella

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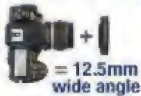
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Send a picture story of 5-8 images relating to the theme 'Macro' (including close-up photography) to apcompetitions@ipcmedia.com, with the word 'Macro' and your name as the subject heading, by 31 May 2013. Images should be in JPEG format and no bigger than 800 pixels on the longest edge. Include your name, address and a contact number in the email. Images from the first-prize winner will go forward to the international round of the competition (see below). First, second and third-prize winners will be chosen by the editorial staff of *Amateur Photographer*. The results will be published in AP 5 July 2013.

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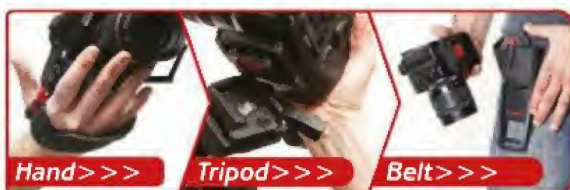
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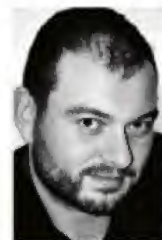
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PICTURE
OF THE
WEEK

David Dalziel Exploring the city

Nikon D7000, 11-16 mm, 1/8sec at f/16, ISO 100

THERE'S a lot to like about David's monochrome study of the Forth Bridge over the Firth of Forth in the east of Scotland, but most of it stems from his choice of viewpoint and timing. The viewpoint largely dictates the composition with large immovable subjects such as this, while deciding *when* to photograph determines the light and weather conditions of the shot. In this instance, the viewpoint and weather have conspired to produce 'perfect' conditions, with a dramatic composition that shows the bridge melting into a distant fog that not only conceals the potentially distracting distant shoreline, but also adds a strong sense of mystery.

Like the bridge itself, the composition relies heavily on a rigid structure of straight lines. Often we'll advise against positioning the horizon across the centre of the frame, but in this instance breaking the rules works because the bridge above is reflected below. Equal attention has been paid to using established rules, with the vertical uprights of the bridge (and their reflections) placed according to the rule of thirds. Note how the balance is lost slightly if the foreground is cropped.

As is often the case, though, the strongest lines are the diagonals, which are the lines – physical or implied – that best lead us into and through an image. The most obvious lines here are the dark bridge (and its reflection) and the wall on the left. However, there are more subtle forces at work as well, such as the clouds that form a 'V' shape in the sky that leads us towards the fog at the end of the bridge, and the markings that lead the eye up the jetty. What makes them work well is that they're all aiming toward the same point, so no matter where the viewer's eye is in the frame, it's naturally going to be led to the same point – that misty, mysterious space at the end of the bridge. The icing on this delicious diagonal cake is the use of a wide 11mm focal length, which naturally enhances these converging points.

Indeed, in many respects there is little left to say about this image. The exposure is perfect, the black & white conversion has a lightness of touch that reveals every subtle grey shade, and as it stands I think many of us would be proud to have made this shot. My only suggestion – and this is purely a personal decision – would be to add a thin black keyline and larger white border, although this would be best done at the printing stage rather than as a permanent addition.

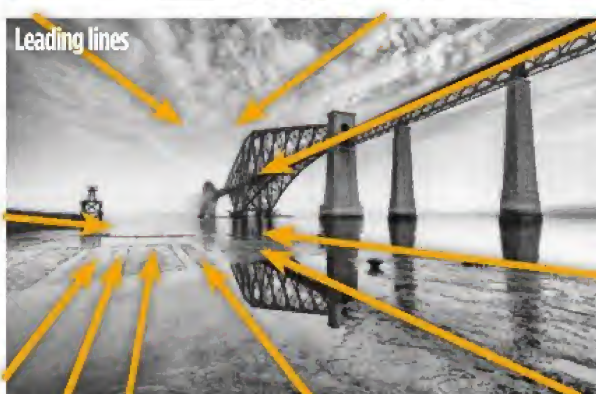
Rule of thirds



Foreground cropped



Leading lines



Black keyline plus white border



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SIX OF THE BEST

AP Testbench

Twice a month we test of six of the best **accessories** on the market. Here we take a look at shooting apps

Smartphone shooting apps

The best camera is the one you have on you, and for many people today that's their smartphone. **Jon Stapley** looks at six of the best shooting apps for iOS and Android

360 Panorama

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This app provides a grid-based canvas onto which the user lays their panorama.

Tap the shoot button when in the 'start' position, and then tap the screen at regular intervals to stitch the shot together. The stitching is intuitive and works well – it's important to keep the camera level and to smooth over the edges in order to create a seamless image, but the grid makes this easy to accomplish.

The iPhone version of this app works very smoothly, and it is recommended for iOS users. Be aware, though, that the Android port we tested was very 'buggy' and prone to freezing.

Amateur Photographer
★★★★☆



Lapse It Pro Edition

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Although other apps such as ZoomFX do offer time-lapse functionality, the main asset of Lapse It is the extent to which it streamlines the process. A controlled time-lapse can be set to shoot a specific number of frames or for a specific length of time, or it can be left to shoot continuously until the stop command is entered. Once the capture is completed, it can be instantly played back, edited and then rendered into a streamlined time-lapse.

Resolution can be set from 240p up to full 1080p HD. You can even capture at the camera's full resolution, but this requires a great deal of power and older phones will probably be unable to handle it.

Amateur Photographer
★★★★☆



FORTHCOMING
TESTS

In the next few weeks AP hopes to run the following equipment through the most rigorous testing procedures in the industry...

Samsung NX300

Find out how Samsung's latest NX-system camera, with its new 20.3-million-pixel, APS-C-sized CMOS sensor, performs.
AP 27 April

Nikon Coolpix A

We test Nikon's brand-new DX-format compact camera with 16.2-million-pixel APS-C-sized sensor and 18.5mm f/2.8 (28mm equivalent) lens.
AP 4 May

**TESTBENCH:
SIX OF THE BEST**

Six of the best noise-reduction plug-ins are put through their paces in our two-page test.

AP 20 April

Camera FV-5
£2.49 (Android)

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Of the three general shooting apps on test, Camera FV-5 is the most technical and versatile. As with Zoom FX, there is the option for automatic focus, or the focal point can be selected by tapping the screen. The app has ± 4 EV compensation available, an ISO range of 50-3200, and can take long exposures of up to 60secs. Evaluative, centreweighted and spot metering are all available. A DSLR-like display on screen allows these settings to be adjusted quickly and easily. All these functions combined give Camera FV-5 significantly more shooting versatility than Zoom FX. More comprehensive than others, it is the superior option for anyone looking to push what they can achieve with a smartphone.

**Kitcam**
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www.kitcamapp.com



An all-around iOS app, Kitcam excellently combines

intuitiveness with depth. A 'briefcase' full of shooting modes recreates the effects of different lenses and different films. Lens effects include vignette, pinhole, fisheye and more outlandish ones such as kaleidoscope. The range gives the user real creative freedom. The film effects lay a filter over the image, similar to apps like Instagram, but the number of options is impressive.

Kitcam's exposure range is more limited than other apps, with only ± 2 EV compensation available. However, having white balance on a slider is welcome and allows for fine-tuning. Shooting modes include time-lapse, video (onto which the same filters can be applied), stabiliser and a multi-expose mode for HDR-style shots.

**Camera Zoom FX**
£1.79 (Android)

www.androidslide.com



Camera Zoom FX is designed to give greater shooting control for smartphone photographers. A single slider in levels controls exposure, although it lacks precision, and a stable shooting mode tracks movement and waits for the camera to stabilise before taking the shot. Other shooting modes include time-lapse, self-timer and burst, and a unique voice-activated shutter mode that worked very well once I'd lowered its sensitivity to reduce interference. White balance presets are present, though AWB seems more reliable, giving me better results on a cloudy day than the actual cloudy setting. Overall, this is a user-friendly app that is good for taking first steps into smartphone photography.

**HDR Camera+**
£1.90 (Android), £1.49 (iPhone)

www.almalence.com



High dynamic range photography isn't for everybody, but for those who are interested this app is an excellent purchase. It's extremely easy to use: on tapping the capture button, three exposures are taken in quick succession and then immediately combined to create a finished HDR image.

Minor camera shake is well compensated for, as is ghosting from moving objects. The exposure settings are limited, with only bright and normal options, but contrast and colour vividness can be adjusted post-capture, giving you some room to customise your results.



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Smallest and lightest ever

EXHIBITIONS



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ON TEST

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● 16MP X-Trans sensor ● 35mm f/2 lens ● Small body



ON TEST

PAGE 51

www.amateurphotographer.co.uk



Nikon D7100

A 24.1-million-pixel, APS-C sensor with no anti-aliasing filter should ensure large and sharp images from **Nikon's** new enthusiast-level DSLR, but there's a lot more to the **D7100** than that

Tim Coleman
Deputy technical editor



THE D7100 is described by Nikon as its best DX-format DSLR to date. With its APS-C-sized sensor, the camera sits in the company's consumer-level DSLR range, above the D7000 (priced at around £400 less), while the other weather-sealed DX-format D300S is now in limited supply.

A 24.1-million-pixel sensor chip is now used in most of Nikon's latest DX-format (APS-C) DSLRs, including the lower-end D3200 and D5200. While the D7100 has the same resolution, there is a key difference to its sensor: the anti-aliasing filter, also known as the low-pass filter, has been removed. The only other Nikon DSLR with a similar set-up is the D800E, whose sensor still has the filter fitted but its anti-aliasing effect is cancelled out. The removal of this filter is fast becoming a trend in new

cameras, and it has already been seen in various camera models from different manufacturers – the Pentax K-5 IIs, for instance – so expect to hear a lot more about it in the future.

A key function of the anti-aliasing filter is to reduce moiré patterning in sensors designed with the Bayer pattern array. The filter achieves this by slightly blurring the image before it reaches the sensor. Its removal therefore results in sharper images and greater detail resolution than the sensor's pixel count might suggest – but at the risk of increased moiré. However, Nikon states that the high pixel density of its 24.1-million pixel, APS-C-format sensor reduces this risk and so the filter is not needed. While the risk of moiré patterning is not removed completely, the number of situations in which it will appear are likely to be fewer, and for those images that do suffer the effect can be removed post-capture using supplied software.

The fact that the D7100 has both a class-leading resolution and no anti-aliasing

AT A GLANCE

- 24.1-million-pixel, APS-C-sized CMOS sensor
- No anti-aliasing filter
- ISO 100-6400 (extended to ISO 100-25,600)
- 51-point AF system
- Expeed 3 processor
- 1.3x crop mode
- Optical viewfinder with 100% field of view
- 3.2in, 1,229-million-dot rear LCD
- Street price £1,099 body only or £1,299 with 18-105mm lens

filter is a tantalising prospect. With similar build quality to Nikon's full-frame D600 and images that are likely to be just as sharp, the D7100 could prove a suitable alternative to full frame. This is, of course, good news for those who already own a Nikon APS-C-format DSLR, because the same DX lenses can be used on the new camera. Full-frame users looking for a second body will also benefit from the D7100's 1.5x magnification factor for FX lenses, enabling them to get in closer to their subject.

FEATURES

While the D7000 is not being replaced by the D7100, it is the most similar camera from which to draw comparisons. The D7000's 16.3-million-pixel sensor with anti-aliasing filter has been surpassed in the D7100 by a more densely populated 24.1-million-pixel sensor with no filter. The D7100 outputs files at 6000x4000 pixels, from which 20x13.3in prints can be made at 300ppi print resolution. An even larger 25x16.6in print can be made using a perfectly acceptable 240ppi – so the D7100 prints big!

With this new camera, Nikon has for the first time included a crop format in one of its APS-C models, thanks no doubt to the high pixel count that maintains a respectable 4800x3200-pixel output (15.4 million pixels) in this mode. Its 1.3x magnification provides further reach for existing lenses – for example, an 18-200mm DX lens (27-300mm,



35mm equivalent) will effectively become a 36–400mm (35mm equivalent) lens. Furthermore, when in crop mode, the continuous high-speed burst rate is upped to 7fps and the 51-point AF array virtually fills the entire frame – but more on this later.

Images are processed using the Expeed 3 processor, as found in Nikon's D4 professional-level DSLR and 1-series compact system cameras. The standard high-speed burst rate of 6fps is possible for up to five full-resolution raw files or 20 JPEG files, using a high-speed UHS-I Class 10 SD memory card. The length of burst will vary for cards of different speeds. In the lower-resolution 1.3x crop mode, a 30-frame JPEG burst is possible. All in all, this is rather modest. However, reduce the JPEG image size to medium (4496x3000 pixels) and a 100-frame burst can be captured.

Consumer-friendly scene modes and effects are available. I found the low-key and high-key modes fun to experiment with, but had less enthusiasm to delve into the 16 scene modes, which includes modes such

as pet portrait and blossom. I suspect the target users of the D7100 are less likely to use these modes.

Other shooting modes include multiple exposure for up to three shots with the option for auto gain, and interval-timer shooting with control over start time, interval time and the number of shots, up to 999 frames.

There are plenty of accessories that can be used with the D7100, including the Wu-1a wireless mobile adapter (£45) and the GP-1 GPS unit (£200). Of course, it would be great if these functions were built into the camera and didn't have to be bought as separate units, or packed separately in the kit bag for each day out. Further accessories include a new MB-D15 multi-power battery pack (£279.99) designed specifically for the D7100 (the grip for the D7000 is not compatible), an external microphone and a new, pricey WR-1 wireless remote controller (£649.99) that offers comprehensive control over the camera settings.

8/10

BUILD AND HANDLING

Like the D7000, the D7100 is smaller and lighter than Nikon's full-frame cameras, but it has a larger body than all other current APS-C-format models, apart from the D300S. However, a DSLR at this level, especially one with a high-resolution sensor, needs to be robust, because the user will probably a heavy lens to get the best out of it. Large lenses can throw a small, light camera out of balance, but at 675g (body only) the D7100 is perfectly suited to a lens such as the 17–55mm f/2.8 G ED-IF AF-S DX Zoom-Nikkor.

The top and rear sections of the camera are made from magnesium alloy, while the front plate is polycarbonate. Nikon claims that the D7100 is weather-sealed to the same standard as the D800, so it should weather a storm. The new MB-D15 battery grip is also weather-sealed to the same standard. Indeed, during an afternoon out in freezing conditions around a rain-battered lake, the camera's weather-sealing passed the test just fine, with no moisture build up inside.

A dense rubber grip provides a firm hold,

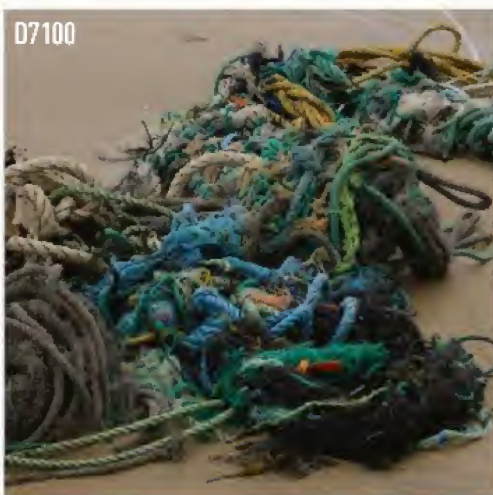


FEATURES IN USE FILTER-FREE IMAGING SENSOR

WHILE Nikon's D5200 and D3200 also use a 24.1-million-pixel sensor, the absence of an anti-aliasing filter in the D7100 should mean that images from this camera will be sharper. I was intrigued to see just how much of a difference the removal of the filter makes, so I have recorded the same scene using the D7100 and D3200 to find out. Each camera is set to the same exposure settings and uses the same 17–55mm f/2.8 DX lens.

When the two like-for-like images are viewed at 100%, there is a difference in fine

detail. The D7100 is able to reproduce that little bit extra, with edges showing greater contrast and clarity. Display the images at 50% size and it is more difficult to tell them apart. So, those who are looking to use a camera to its full potential, such as landscape photographers making prints of A2 or larger, are better served by the D7100. However, for anyone who rarely views prints larger than A3 and who shoots general day-to-day images, the D7100's extra resolving power probably won't be required.



Detail is so sharp in images from the D7100 that it is largely unnecessary to apply sharpening post-capture, unlike those from the D3200



Auto white balance has a magenta colour cast, because it has compensated for the dominant green tones in this scene. Using the cloudy white balance preset produces a warm tone

while the shutter release is beautifully flush with the body, making it difficult to press accidentally. The rear of the body also has a good curve that fits the hand well.

On the whole, there is little new to speak of concerning the D7100's body, as it is very similar to the D7000 and D600. It is packed with buttons, which is likely to intimidate a first-time DSLR buyer or anyone stepping up from an entry-level model. It is also easy to miss some controls, such as the function button underneath the lens. Of course, this all means that there are lots of direct controls on the exterior, as well as plenty of scope for customising the camera.

The shooting-mode dial is dual layered, with drive modes on the lower dial. Each dial has a lock to prevent accidental turning, but I find the dials a little fiddly to operate single-handed. On the side of the camera are a number of ports under three separate rubber doors. In the past, all the ports have been under one door, which means that all of them are exposed to the elements when just one is in use. The separate doors on the D7100 are therefore very welcome.

For anyone who likes working on images while on the go, there are plenty of in-camera editing options via the retouch menu. Adjustments to exposure, colour filters, cropping and the horizon level are just a few of the useful controls available.

9/10

LCD, VIEWFINDER AND VIDEO

Enthusiast photographers are likely to use the optical viewfinder most frequently to compose images. In the D7100, the viewfinder displays 100% of the frame, so one can be sure of what is going to appear in the final image. It also features an impressive 0.94x magnification, which means the display is not only bright, but also large for clear viewing. The only real difference between the D7100 and the D7000 is that the digital overlay providing shooting information is brighter and clearer. In short, the viewfinder is excellent.

Naturally, the D7100 also has a rear LCD,

with a wonderfully large, 3.2in fixed display. Unlike the screen on the D800, which is also a 3.2in unit, the display on the D7100 uses a white pixel for every red, green and blue pixel, which increases its resolution to 1.229 million dots. White pixels are also used in Sony's WhiteMagic rear-screen displays, and the improvement to the screen's contrast is notable. An articulated screen would be useful in certain shooting situations, such as for tricky ground levels or overhead angles, but currently the D5100 and D5200 are the only models in Nikon's line-up to have such a screen.

A switch on the camera's rear activates live view so that scenes can be composed using the rear screen. Live view is particularly useful for manual focusing, because focus magnification can be employed for closer viewing to ensure the subject is pin-sharp. The mirror can also be locked up when in live view, and when combined with the self-timer mode it can provide the most stable set-up for still capture without the use of a cable release. When using the viewfinder, one must choose between self-timer and mirror-lock drive modes.

On the top-plate is a button for recording movie files. The camera offers full HD 1080p at 30fps, 25fps and 24fps. In the 1.3x crop mode, the frame rate can be upped to 60fps, and one can benefit from the 1.3x focal length multiplier as in stills capture. There is a port on the camera's side for an external microphone, and audio levels can be monitored in-camera.

9/10

NOISE, RESOLUTION AND SENSITIVITY

I was particularly keen to see how well the D7100 performs with our resolution charts. The raw images have been converted to TIFF files in Nikon's View NX2 software, and then further processed in Adobe Camera Raw. At ISO 100 and 200, the camera is able to resolve all the way to the end of our resolution charts, which is a staggering performance and a first for an APS-C-format camera. A little moiré patterning can be seen further

down the charts, but all the lines are distinguishable right up until the end. There is a sharp tail-off at ISO 400, down to the 30 marker, which is more in line with what we would expect of a camera at this level. There are still signs of detail further up the charts at this setting, but it is at the 30 marker that moiré patterning in particular disrupts the clear distinction between the lines.

Detail in JPEG files from the D7100 can only match the raw files up to the 30 marker at ISO 100. It is clear that for the crispest possible detail, shooting in raw format at ISO 100 or 200 is essential.

With 24.1 million pixels, the D7100's sensor is more crowded than the 16-million-pixel units in the D7000, Pentax K-5 IIs or Fujifilm X-Pro1. It therefore comes as little surprise that the D7100 suffers more from noise – luminance noise is present in all sensitivities and can be seen when viewing an image at 100%. There is a notable increase in luminance noise at ISO 800 in dull conditions, but its appearance is uniform so images are still relatively clean. At the extended ISO 12,800 and 25,600 settings, luminance noise is prominent, as are chroma noise and banding. As such, I would recommend sticking to the native ISO range. At the enthusiast DSLR level, the camera is unparalleled for work in good light, but there are other,



HDR mode adds welcome punch to colours and tones, but a tripod is necessary. This image was taken with a shutter speed of 1/125sec and initially appears sharp, but when viewed at 100% detail is slightly soft

lower-resolution cameras available, such as the Nikon D5200 and Sony Alpha 77, that offer better control of noise for low-light work. As always, it should be remembered that higher-resolution cameras give greater scope for scaling an image down to create what appears to be crisper images.

28/30

METERING

Like the D7000, the metering system in the D7100 makes use of a 2016-pixel RGB metering sensor. Information is taken by scene recognition, but it is difficult to see this. Exposures using evaluative metering are often too bright, showing no clear indication that the metering changes according to different shooting situations. Certainly, when using evaluative metering for a scene that contains only small highlight areas, it is well worth dialling in around -0.7EV compensation to prevent the loss of this highlight detail. If time permits, a more accurate spot reading can be taken from the selected AF point, covering approximately 2.5% of the frame.

7/10

WHITE BALANCE AND COLOUR

As I have come to expect from a Nikon DSLR, the colour rendition using the standard colour mode is natural rather than punchy and dynamic. Of course, the vivid colour setting can be employed for anyone wanting these tones. Monochrome shooters will be pleased with the filter effects available, suited as they are for scenes such as dramatic landscapes (red filter) or portraits with great tonal depth (green filter). Colour filter effects, such as skylight, red intensifier or warm filter, can be applied to images post-capture.

As seen in the D7000, there are two AWB modes: the standard one that works to neutralise any colour cast; and one that preserves the colour of warm lighting. The latter is ideal for capturing warmth in a scene, and is particularly useful for sunsets or under tungsten light. The standard AWB mode can, like any other, record unwanted colour casts when a dominant colour tricks its metering to compensate for the tone – a green landscape can, for example, take on a magenta cast.

Taking a custom white balance reading has unfortunately always been a little tricky with a Nikon DSLR. For the most part the same can be said for the D7100, apart from the new spot white balance feature in live view. This is much more intuitive and speedy than the usual Nikon method.

8/10

DYNAMIC RANGE

Given the history of Nikon's recent DSLRs, I expect the D7100's dynamic range to be in the region of 14EV in studio tests, which is very good. In real-world images, there is that little extra detail

Facts & figures

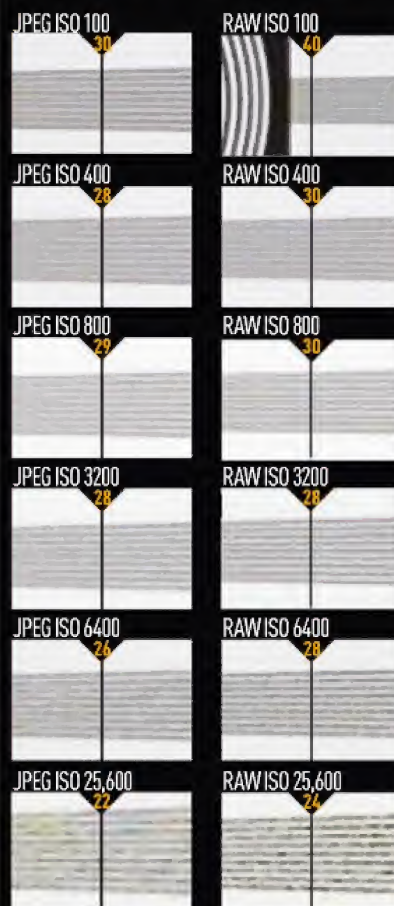


RRP	£1,099 (body only), £1,299 with 18-105mm lens
Sensor	24.1-million-effective-pixel CMOS
Output size	6000 x 4000 pixels
Lens Mount	Nikon F mount
File format	JPEG, 12-bit and 14-bit NEF (raw)
Compression	2-stage JPEG
Colour space	Adobe RGB, sRGB
Shutter type	Focal-plane shutter
Shutter speeds	30-1/8000sec, 1/250sec flash sync, plus bulb
ISO	100-6400 (100-25,600 expanded)
Exposure modes	PSAM, auto, no flash, 7 effects, 16 scene, 2 custom, HDR
Metering system	TTL exposure metering through 2,016-zone RGB sensor with multi, spot, centreweighted modes
Exposure comp	±5EV
White balance	Auto normal, auto warm, 6 presets, custom, manual, WB shift, spot WB through live view
Drive mode	Single, 3fps continuous low, 6fps continuous high, quiet, timer, mirror-up, interval timer, multiple exposure
LCD	3.2in, 1.229-million-dot
Viewfinder type	Optical pentaprism with 100% frame coverage
Dioptr adjustment	Yes -2m to +1m
Focusing modes	Single, continuous, auto, manual
AF points	51-point system with auto, single, 9-point, 21-point, 51-point and 3D tracking modes
DoF preview	Yes
Built-in flash	Yes (GN 12m @ ISO 100)
Video	1920 x 1080 pixels, 24fps, 25fps, 30fps (progressive) 60fps (interlaced), MOV (H.264) with stereo sound
Memory card	2 slots, both for SD, SDHC, SDXC
Power	Rechargeable EN-EL15 Li-Ion
Battery life	950 shots
Connectivity	USB 2.0, HDMI, 3.5mm stereo mini, headphone jack, GPS port
Weight	765g (including battery and memory card)
Dimensions	135.5 x 106.5 x 76mm

Nikon, Unit 380, Richmond Road, Kingston upon Thames, Surrey KT2 5PR. Tel: 0330 123 0932. Website: www.europe-nikon.com/en_GB/

RESOLUTION & NOISE

These images show 72ppi (100% on a computer screen) sections of images of a resolution chart, captured using the Sigma 105mm, f/2.8 macro set at f/5.6. We show the section of the resolution chart where the camera starts to fail to reproduce the lines separately. The higher the number visible in these images, the better the camera's detail resolution is at the specified sensitivity setting.



At ISO 3200, detail in the D7100 is rather mushy because luminance noise is prominent and non-uniform. There are other cameras, such as the Fujifilm X-Pro1, that provide crisper detail

FOCAL POINTS

Drive-mode dial

The key drive modes are accessed here and include single, continuous high and low, quiet, mirror up and self-timer. The wheel is locked with a catch and can be a little fiddly to release and turn with one hand

Connectivity

Under three rubber doors are connections for an external microphone, headphone jack, mini USB, HDMI and a port for a GPS unit

Built-in flash

The built-in pop-up flash has a GN of 12m @ ISO 100, and can be used as a wireless commander for external flash units

Battery

While D7000 users will need to buy a new grip should they want a grip for the D7100, the cameras use the same EN-EL15 battery. The CIPA measured shot life is down from 1,050 to 950 shots, although this is still very respectable



Dual SD card slots

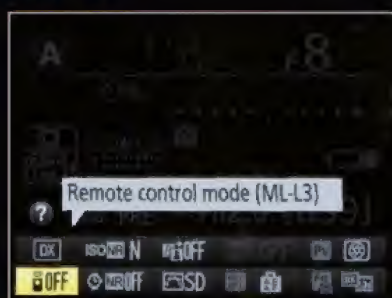
Like the D7000, the D7100 has two SD memory card slots, with the option to dedicate each card to record either raw, JPEG or movie files

i menu

The i button brings up the same display as the info button, but this option acts as a quick menu for the user to make changes to functions such as crop mode and the customisation of some buttons. This leaves the info button somewhat surplus to requirements

Camera shown actual size

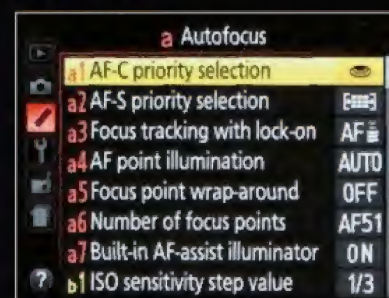
Quick menu



Info menu



Custom menu





Taken at ISO 800, detail in the raw file is slightly sharper than in the JPEG file

in an overcast sky, where otherwise there would be a white mass in an image from a camera with a lesser dynamic range.

Active D-Lighting adjusts the levels to brighten and darken shadow and highlight areas respectively. This processing makes detail in these areas more obvious straight out of the camera. On the whole, the auto setting works well, providing a subtle and welcome lift to the tones in a scene. The highest setting brightens shadow areas too much for my liking, and can result in a flat-looking image with HDR-like tones. Active D-Lighting can be turned off altogether, but leaving it in its auto mode is fine.

There is a dedicated HDR mode available in JPEG capture only, which is a genuinely useful tool where the ambient light is dull. It gives the scene a pleasant lift to the colour saturation and tonal detail in particular. Nikon states that two exposures are captured at the same time, but looking at the results when using this setting I would strongly recommend the use of a tripod, because there is a blurred edge where detail would otherwise have been crisp. Needing a tripod limits the mode's effectiveness for day-to-day shooting, where one would not want to lug a tripod around.

9/10

AUTOFOCUS

Like Nikon's professional-level D800 and D4, the D7100 uses a 51-point AF system,

which means it is a capable performer when shooting high-speed action. Fifteen of the central AF points are the more sensitive cross-type. In fact, in the 1.3x crop mode, all 51 points cover virtually the entire frame. Nikon claims that some of the AF points are sensitive down to f/8, which means they are just as responsive with a lens closed down to this aperture setting or with a 2x teleconverter mounted to an f/4 lens. I used the camera with the FX-format AF-S Nikkor 70-200mm f/4G ED VR lens (105-300mm equivalent), which becomes a 210-600mm optic with a 2x converter, and the camera's AF points proved to be just as effective.

AF modes are selected via the focus mode selector, which is located next to the lens mount and also features the AF/MF switch. Focus can be switched between single, nine-point, 21-point, 51-point and 3D tracking. In each mode, single, continuous or auto AF can be used, the latter of which automatically switches between single and continuous, depending on the subject, making it perfectly suitable for everyday use. Even in low-light conditions, the AF system of the D7100 is, once again, perfectly capable. Nikon states it can focus down to -2EV (moonlight), and although AF is not as responsive under such conditions, it is possible to get sharp focus while failure to focus at all is unusual.

9/10

Competition



Sony Alpha 77

TESTED AP 15 OCTOBER 2011



Pentax K-5 II s

TESTED AP 2 MARCH 2013

AS NIKON'S high-end APS-C model, the D7100's direct competition is the Sony Alpha 77, the Pentax K-5 II s and the long-standing Canon EOS 7D. There is competition within Nikon's own product line, too, from the D7000 and D5200.

The Alpha 77, D5200 and D7100 are all 24-million-pixel models, which is a class-leading resolution for an APS-C-format sensor. The D7100 is the first model with this resolution without an anti-aliasing filter. The Pentax K-5 II s also has this filter removed, but has a 16.3-million-pixel resolution. The Alpha 77, K-5 II s and D7100 are all very well built, encased in weather-sealed, magnesium-alloy bodies. The AF system of the D7100 is the most sophisticated, while the Alpha 77 has the advantage of a fully articulated LCD screen and faster frame rates.

Verdict

GIVEN the build quality and feature set of the Nikon D7100, I would be surprised if the much-rumoured D400 will ever materialise to replace the D300S. Instead, it looks as though the D7100 may do the job of fully replacing both the D7000 and D300S. The D7100 impresses greatly on paper, with a 24.1-million-pixel sensor and no anti-aliasing filter, 51-point AF system and 3.2in LCD screen.

In the hand, it is clear the camera is built to a very high standard. It's a responsive machine, with quick start-up and an AF system that is more than able to keep up with fast-moving subjects and provide sharp results. The high-speed burst shooting is more limiting, but when the JPEG image size is set to medium the burst can last up to 100 frames.

As for the images, the D7100 is class-leading within certain situations. Shoot raw format in good light using ISO 100 or 200 and resolved detail is excellent – the best we've seen from an APS-C-sized sensor. At ISO 800 and higher, I am less enamoured with the picture quality, although it is still very good. Overall, the D7100 does not disappoint, suiting a variety of photographic work.

Amateur Photographer
Tested as an
Enthusiast DSLR
Rated Very good
87%

	1	2	3	4	5	6	7	8	9	10
FEATURES	8/10									
BUILD/HANDLING	9/10									
NOISE/RESOLUTION	28/30									
DYNAMIC RANGE	9/10									
AWB/COLOUR	8/10									
METERING	7/10									
AUTOFOCUS	9/10									
LCD/VIEWFINDER	9/10									



★★★
FREE
IPORT RADIO
TRIGGER SYSTEM
WHEN YOU QUOTE
APTRIGGER
★

★ AS SEEN AT FOCUS ON IMAGING ★

“ I have just set up my new iLux CD500 soft box and umbrella kit. So far the quality is excellent and the whole kit is undoubtedly great value for money. ”

Chris Jullings, Chris Jullings Photography

“ The iLux CD500 never missed a single flash, output was consistent and the cooling system works really efficiently, even though I was shooting with modelling lights continuously from 7 'till 12. ”

Paul Dobson, Paul Dobson Photography

“ Overall, for the money, and features, initial impressions of the iLux RD 300 heads are very favourable compared to the more expensive Lencarta EP300. ”

Steven Clements (Tenchy), professional photographer and reviewer at www.photography-forum.org

“ I purchased an iLux CD500 soft box kit with beauty dish, honeycomb and diffuser recently. The price point is exceptional compared to other leading brands, yet easily comparable in quality. ”

Gareth Bowman, Gareth Bowman Photography

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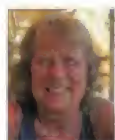


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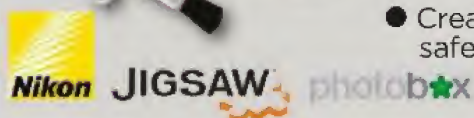
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Hedler DF15 and DX15 lighting heads

Andrew Sydenham tests Hedler's compact and lightweight DF15 HMI daylight Fresnel spotlight and DX15 open-faced HMI daylight-balanced lamp heads

AT FIRST glance, HMI (halogen, mercury, iodine) lighting may appear identical to the tungsten spotlights that adorned photographic studios long before electronic flash was invented. However, it is the daylight colour balance of HMI lights that makes them such an exciting development.

DATAFILE

DF15

RRP
£658
Colour temperature
5,800K
AC power supply
230-250V/50-60Hz
Max lighting
output power
150 watts
Construction material
Aluminium
Fresnel spot angle
12° to 65°
Weight
2,900g
Dimensions
(without U-bracket)
160(L) x 165(W) x 200(H) mm
Power cord length
3.5 metres
Electronic ballast with
thermo safety switch
Yes

DX15

RRP
£513
Colour temperature
5,800K
AC power supply
230-250V/50-60Hz
Max lighting
output power
150 watts
Construction material
Aluminium
Safety glass
Yes
Weight
2,350g
Dimensions
(without U-bracket)
160(L) x 165(W) x 180(H) mm
Power cord length
3.5 metres
Electronic ballast with
thermo safety switch
Yes

BUILD AND HANDLING

At the heart of the Hedler DF15 and DX15 lighting heads is a 150W metal-halogen lamp that produces a continuous light output power equivalent to a 650W conventional tungsten halogen light. HMI lighting has long been the staple of the film industry and high-end fashion photographers, with enormous ballast packs residing next to the lighting stand and the electronics providing flicker-free daylight illumination.

In the case of the DF15 and DX15 lights, Hedler has incorporated the ballast into the lamp-head casing, making them unusually compact and user-friendly. The design and comparatively low temperature of the light beam make a cooling fan unnecessary for these lamps, and their virtually silent operation is perfect for DSLR video use with sound recording, as well as for still imaging.

Another advantage is the longevity of the lamp envelope, which is roughly 6,000 hours compared to around 75 hours for a tungsten halogen equivalent.

PERFORMANCE

The Hedler system has a very wide range of reflectors, light shapers and diffusers that can be bought separately and attached to each accessory mount on the front panel, so these lights are every bit as versatile as a monobloc flash head. The mount itself is one of the most secure and robust I have ever used, and substantial barn doors and large softboxes attach via a spring-loaded catch with reassuring ease. The heads mount onto all standard spigot lighting stands via a locking button that prevents the head being removed accidentally even with the securing screw undone.

When switched on, the electronic ballast gradually brings the lamp up to full brightness, taking about 3mins to reach maximum illumination and correct daylight colour temperature. When switched off, there is a delay of around 3mins before the unit can be switched back on as the



electronics prevent the bulb from lighting until the envelope and its gasses have had a chance to cool down. This clearly contributes to the long life of the lamp.

Both models look exquisite and the build quality is superb. They would definitely weather well in a professional environment. Although the casing gets hot during use, repositioning the lamp with the black handle on the back panel or adjusting the Fresnel focus doesn't result in a burnt hand. **AP**



The DF15 lamp head with barn doors attached – a useful accessory for controlling the spread of light



Verdict

THE REAL

advantage of continuous lighting is being able to see exactly what the lights are achieving on the product or model being shot. Studio flash lights with a modelling lamp give only an approximation of what the final flashlit will look like. I prefer continuous lighting for difficult surfaces, such as dark carbon fibre, and for extracting fine detail in fabric and garment still lifes where minute adjustments to the rake and angle of the light can make the difference between success and failure.

Comparable in price to a premium monobloc flash head, the Hedler DF15 and DX15 lights are clearly high-end products, but their build quality, versatility and performance make them great value and easy to recommend.



Imported by **Flaghead Photographic**, Unit 4, 16 Alder Hills, Poole, Dorset BH12 4AR. Tel: 01202 733 123. www.flaghead.co.uk

AskAP

Let the AP team answer your photographic queries

ALTERNATIVE CHOICE

Q I have been an amateur photographer for some 30 years and have owned many compact and SLR cameras. My wife bought me a Canon EOS 600D camera with an 18-55mm IS II lens for Christmas, so I decided to buy a new Canon EF-S 18-200mm f/3.5-5.6 IS zoom as well. However, in the camera shop I was told that the Tamron 18-270mm f/3.5-6.3 Di II VC PZD IF macro was a better option. They both cost similar amounts, so which lens would be the best buy?

Leon Symonds

A I think the differences between these two lenses are so slight that it's hard to separate them. The Tamron has a slightly longer reach, with its 270mm telephoto setting, which gives it a little extra versatility, but AP's test of the lens (AP 25 June 2011) revealed that image quality fell off beyond 200mm, which somewhat diminishes its appeal. This is to be expected, though – cramming such a wide range of focal lengths into a single lens is always an exercise that involves making compromises. All superzooms offering 10x (or greater) focal-length ranges suffer in one or more ways, be it from distortion, vignetting or good old-fashioned 'softness'. The greater the focal-length range, the greater the compromises.

So, in this 'either/or' situation I'd propose 'neither' as my answer. If your reason for getting a DSLR is to take high-quality photographs, then attaching a single lens that compromises such quality seems somewhat counterproductive.

If you're happy to carry more than one lens, I would suggest you *augment* your current kit lens, rather than replace it. Have you considered Canon's EF-S 55-250mm f/4-5.6 IS zoom (pictured above)? This is often sold as the second lens in a 'two-lens



EOS kit', so in many respects is just a longer version of the 18-55mm that you already have. It's not going to win any awards for build quality or grab any headlines when it comes to image quality, but it is on a par with the lenses you've suggested in most image-quality areas. The exception is sharpness and distortion, where the reduced focal-length range means that it offers marginal *improvements* over the superzoom options. Moreover, at under £200, it's roughly half the price of the lenses you're looking at, which is money you could put towards a higher-quality lens in the future.

If you take a look at Canon USA's website (www.usa.canon.com), you can see the MTF charts for all the company's lenses, along with a number of user reviews that rate the 55-250mm more highly than the 18-200mm.

Chris Gatcum

The Pentax K30 offers the right balance of features in a weather-sealed body



ASK...

Be it about modern technology, vintage equipment, photographic science or help with technique, here at AP we have the team that can help you. Simply email your questions to: apanswers@ipcmedia.com, via twitter (@ap_answers) or by post to: **Ask AP, Amateur Photographer Magazine, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU.**

WILDLIFE WINNER

Q My interest in photography is purely wildlife, particularly birds, and to date I've used a Fujifilm FinePix HS10 with mixed success. Neither the image quality nor the exposure/focus is consistent. I was considering upgrading to an HS30 as I like the versatility of a bridge/superzoom, but need consistent image quality, so a DSLR and a Sigma 150-500mm telephoto zoom is also an option.

Reviews suggest that the Sigma lens gives better images when stopped down to f/8-11, which indicates to me that to use a fast shutter speed I need a DSLR that performs well at high ISO settings. Having extensively studied numerous reviews of cameras of all makes, the Pentax K-5 or K-30 appears to meet my requirement in terms of image quality at high ISO, AF accuracy and speed, frame rate (K-5 7fps and K30 6fps), single-shot and continuous AF modes and, importantly, they are within my budget. Which is the best option?

Les Mundy

A Well, Les, I agree that perhaps a DSLR is going to offer you the increased performance you are looking for. In that case, you seem to have identified what your requirements are, how much you've got to spend and what kit best suits your needs. Starting with the lens, I think you're spot-on – the Sigma 150-500mm is a very popular lens for wildlife

FROM THE AP FORUM

Flashgun for Nikon D7000

almac7 asks I need a flash with my Nikon D7000 as I'm photographing a family wedding (as a secondary photographer – there is also a professional). I don't normally use flash, but I want one for the wedding that is fairly cheap and includes TTL control. Can you advise?

AP GLOSSARY

VIEWFINDER COVERAGE

Your camera's viewfinder plays an important role in your photography – after all, this is how you view a scene and frame your pictures. However, not all viewfinders are equal, and the coverage they offer varies between camera makes and models. The coverage is simply the amount of what is seen through the viewfinder that will be recorded on the film or sensor. So 100% coverage means you're seeing the same thing through the viewfinder as will be recorded, while 95% coverage means that the sensor (or film) will record an additional 5% around the edges that you can't see.

As a general rule, the greater the coverage, the better, because it

means you can frame your shots more accurately, without branches, people or any other distracting elements appearing at the edges of your photograph because you simply couldn't see them through the viewfinder. This is where an electronic viewfinder (EVF) has a slight advantage over optical designs, because an EVF can relay a 100% view on a miniature digital screen far easier than an optical viewfinder that needs to adhere to the laws of physics to direct the light to the viewfinder. However, viewfinder coverage is only part of the story: next week we'll look at how magnification and eye-point also play a key role in determining the performance of the viewfinder.

photography and for good reason, so let's take that as a given.

That leaves you with a decision over which mount to get it in, and that depends on your chosen camera body. You've picked the Pentax K-5 or K-30, but alternatives might be the Canon EOS 650D, Nikon D5100 and Sony Alpha 57, which are all in a similar price/resolution/specification bracket. I'm pretty certain that if you picked any one of these three models and attached a Sigma 150–500mm, you would be very happy with your results, but it's very hard to find a compelling argument *why* you should put any one of them ahead of the K-5 or K-30, given your specific needs.

Neither the Canon nor the Nikon has the 100% viewfinder coverage of the Pentax. Neither do they have as fast a

frame rate, which you've noted as being important to you. The Sony Alpha 57 can shoot faster (up to 12fps in tele-zoom mode) and also offers 100% viewfinder coverage, but I don't think an electronic viewfinder is what you're looking for. In any case, none of these cameras has the weatherproof seals that I think will be beneficial if you're shooting outdoors most of the time.

So, I concur with your research – either a K-5 or K-30 would be a great camera to attach the Sigma 150–500mm to. Of the two, I'd choose the K-30, simply because the difference in price (the K-30 being roughly £100 less expensive) doesn't really translate to a huge difference in performance in this instance.

Chris Gatcum

IvorETower replies Spend about £210 on a Nikon Speedlight SB-700. Nikon's creative lighting (flash) system is reputedly the best: an independent brand's gun will cost you £130–£160, but it really is worth paying the extra. I bought an SB-600 when I got my Nikon D80 about seven years ago and I don't regret paying the extra for a genuine Nikon flash, even if it is rarely used.

beatnik69 replies Another vote for the SB-700 from a D7000 owner. It really is a good flash. It's not as powerful as some, but it is easy to use and it integrates really well with the Nikon CLS [Creative Lighting System].

thornrider replies Why not go for Nikon's SB-700 and take all the variables out of the equation? It will work seamlessly with the

camera's exposure system and with current ISO performances it doesn't need to be the most powerful flash in the world.

Kettering_Jeremy replies I would recommend the SB-910 because the ergonomics are so much better than those of the SB-700 (I use an SB-800 and SB-900 with my D7000). I know it's expensive, but you've got a great camera and the Nikon CLS is brilliant! Regardless of what you opt for, use TTL or manual flash – under no circumstances use TTL BL (TTL Balanced). It is the equivalent of 'auto' and will fight you every step of the way.

nimbus replies If you are not a regular flash user, look for a used SB-600. They're around half the price of a new SB-700.

In next week's AP
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SPECIAL ISSUE

IMAGE NOISE

What it is and how to get rid of it

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what causes image noise

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Pentax MX-1

As the last major manufacturer to join the enthusiast compact category, does **Pentax** deliver anything unique with the MX-1? **Matt Golowczynski** finds out

PENTAX may be renowned for its competitively specified DSLRs and a slew of high-quality optics, but until recently the company didn't appear to show any interest in enthusiast compact cameras. Now, though, with the decline in popularity of budget compact cameras, it joins practically every other major manufacturer in providing such a model – and one fit to rival the likes of Panasonic's LX series.

The Pentax MX-1 is, in many respects, a predictable model, with retro styling and a specification list that is similar to a number of its peers. With a large sensor, wide-aperture lens and raw shooting, it seems certain to appeal to discerning DSLR owners looking for a lightweight alternative. Yet, with no viewfinder, and no hotshoe in which to place one, it's likely to polarise opinion.

FEATURES

Most manufacturers have deemed around 12 million pixels as sufficient for an enthusiast compact, and Pentax clearly agrees. From its effective 12.76 million pixels, the MX-1 outputs 12-million-pixel images in the 4:3 aspect ratio. The CMOS sensor is back illuminated for more efficient light capture, and operates over a broad

sensitivity range of ISO 100–12,800.

In contrast to the company's DSLRs, the MX-1 provides only one raw format – namely, Adobe's DNG type, which is compatible with Adobe's suite of raw-editing programs, such as Lightroom and Camera Raw. The MX-1 is also capable of recording full HD video at 30fps with stereo sound alongside, although there's no way of attaching an external microphone should you wish to improve the audio quality.

The lens in front of the sensor provides a focal range equivalent to 28–112mm (in 35mm terms), and a respectably wide aperture range of f/1.8–2.5. Pentax follows Canon, Samsung and number of other manufacturers in incorporating a neutral-density filter into the camera to prolong exposures, and while shutter speeds as standard stretch from 1/4–1/2000sec, enabling the electronic shutter option allows the camera to fire between 30secs and 1/8000sec, the latter being particularly beneficial when using wider apertures in bright conditions.

Pentax's sensor-based Shake Reduction system is complemented by an optional pixel-track mode, which calculates blur in an image before attempting to correct it

AT A GLANCE

- 12-million-pixel, 1/1.7in CMOS sensor
- 28–112mm (equivalent) f/1.8–2.5 lens
- 3in articulated LCD screen
- Full HD video recording
- Integrated ND filter
- Street price £399

through processing (as opposed to raising the sensitivity, which would introduce more noise). The mode dial, meanwhile, provides access to the standard PASM quartet of exposure options, and leaves space for a user-defined option. For the less certain, the dial can also be turned to Pentax's green mode, in addition to auto and scene settings, and even an HDR option.

Strangely, some features we would expect to see on such a model, such as control over noise reduction or a customisable Fn button, are not present. However, a quick exploration of the menus reveals a surprising level of control offered elsewhere. The camera can, for example, be set to correct colour casts under tungsten sources, either partially or fully, and can embed copyright information into the metadata of an image. Perhaps most usefully, raw and JPEG versions of an image can be deleted independently of each other – a feature that is sadly absent from many other models.

7/10

BUILD AND HANDLING

In the same way that Olympus chose to base the design of its digital Pen offerings on its film models of the same name, Pentax has adopted the design of its MX film camera for the MX-1. The most obvious separation between these is that the new model lacks



a viewfinder chamber, to leave a flatter, more streamlined top-plate. Pentax is keen to stress that both top and bottom plates are made from brass – going so far as to engrave this on the top-plate – and it's difficult to dispute their solidity. It's a shame, then, to find the plastic back plate doesn't follow suit, creaking very slightly when subjected to slight pressure. The articulated LCD screen also stands proud of the back plate by around 4mm, which gives an already bulky camera a deeper profile.

Something Pentax hasn't carried over from the MX is the threaded shutter-release button, which would have no doubt lent the MX-1 a more authentic charm. Still, this button is sufficient for its purpose, and it is pleasing to find generously sized exposure compensation and mode dials on either side. Unlike on some other cameras, the exposure-compensation dial is stiff enough to remain in place as the camera is taken out of, and put back into, a pocket or bag, although the mode dial is positioned too far towards the middle of the top-plate for it to be accessed by the shooting hand in its default holding position.

This is partly due to the camera's elongated body, although this in itself does bring some benefits. There is, for example, plenty of room for an assortment of physical controls next to the 3in LCD on the back, including a command dial for the changing of exposure parameters and zooming into images, as well as space for the thumb to rest comfortably between these. Furthermore, while there's no grip around the front, the space on this side, together with the rubber that covers the entire front plate, means that it's possible to get a secure hold, regardless of the size of your hands.

7/10

METERING

Of the hundreds of images captured as part of this review, it's surprisingly difficult to find ones with any serious errors of judgement on the part of the MX-1's metering system. When capturing scenes with a particularly



While not capable of 'true' macro results, the minimum focusing distance of 1cm still makes images like this possible

Facts & figures

RRP	£399
Sensor	12-million-pixel CMOS sensor
Output size	4000 x 3000 pixels
Lens	28-112mm (equivalent) f/1.8-2.5 4x zoom
File format	Raw, JPEG, raw + JPEG simultaneous
Compression	2-stage JPEG
Colour space	Adobe RGB, sRGB
Shutter type	Electronically controlled shutter
Shutter speeds	30-1/2000sec (can be expanded to 1/8000sec with electronic shutter enabled) + bulb
Max flash sync	N/A
ISO	ISO 100-12,800
Exposure modes	Green, auto, program, aperture priority, shutter priority, manual, 21 scene, 15 digital filters
Metering system	Multi-segment, centreweighted, spot
Exposure comp	±2EV in 1/3EV steps
White balance	Auto, 9 presets, manual adjustment, custom setting
White balance bracket	N/A
Drive mode	Approx 4.21fps for up to 10 frames
LCD	3in LCD with 920,000 dots
Viewfinder type	N/A
Focusing modes	Auto, spot, tracking, macro, 1cm macro, pan focus, infinity
AF points	25 points
DoF preview	No
Built-in flash	Yes
Video	1080p 30fps MOV H.264
External mic	No
Memory card	SD, SDHC, SDXC (approx. 75.3 MB internal memory)
Power	Rechargeable Li-Ion D-LI106 battery
Connectivity	USB 2.0 Hi-Speed, HDMI
Dimensions	60 x 122.5 x 51.5mm
Weight	391g (including battery and memory card)

Pentax, Pentax House, Heron Drive, Langley, Slough, Berkshire, SL3 8PN. Tel: 0870 736 8299. Website: www.pentax.co.uk

broad dynamic range, the camera's tendency is to prioritise the subject over any highlight details. Inevitably, this means some of the brightest details will be lost, but no more than would be expected for a camera with such a sensor.

9/10

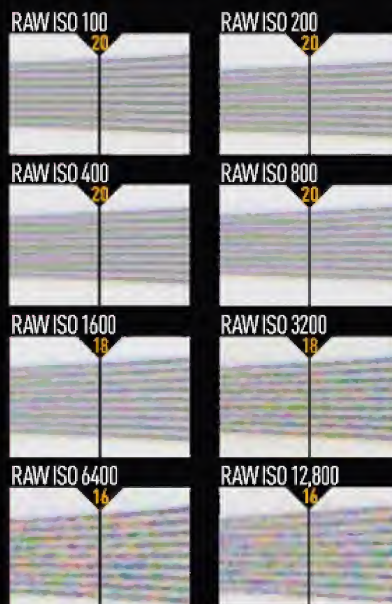
AUTOFOCUS

The MX-1 boasts a full complement of focusing options, from auto and spot modes to AF tracking. In fine conditions, the camera acquires focus with little hassle, perhaps not quite as quickly as some of its peers but not far enough behind to make any significant difference. The AF assist lamp springs into action whenever required, although in sub-optimum conditions the camera can often find focus promptly enough without its assistance. The tracking option does well to adhere the focus point



RESOLUTION AND NOISE CONTROL

These images show 72ppi (100% on a computer screen) sections of images of a resolution chart, captured with the lens set to the 50mm equivalent setting. We show the section of the resolution chart where the camera starts to fail to reproduce the lines separately. The higher the number visible in these images, the better the camera's detail resolution at the specified sensitivity setting.



to the subject as it moves around the scene, although the point itself moves sluggishly around the display.

8/10

DYNAMIC RANGE

There is little to complain about the dynamic range of the MX-1's sensor. Thanks to the camera's sound metering system, scenes captured in balanced conditions don't tend to display any blown highlights. In more challenging conditions, when there are blown highlights, it is possible to bring some back through raw processing. Similarly, plenty of detail within shadowy areas can also be recovered, although some gentle noise reduction is typically required when doing so to smooth out any coarse noise that can make itself known. The camera's shadow-correction option is perhaps more subtle in its

effect than expected, but it does make a noticeable difference to the tonality of images containing larger shadow areas.

8/10

NOISE, RESOLUTION AND SENSITIVITY

The MX-1 resolves around 21 line pairs per mm (lppm) at its base sensitivity of ISO 100, which is similar to the results from the Olympus XZ-2 – a camera likely to be viewed as MX-1's closest competitor – but not quite as high as Nikon's Coolpix P7700 and Canon's PowerShot G15, which each offer the same 12-million-pixel resolution as the MX-1. Results at the other extreme of the sensitivity range show that the MX-1 can still resolve 16lppm, which is reasonable, but again not quite as high as some of its competitors.

Noise is well controlled across the camera's sensitivity range, and even though noise reduction cannot be disabled in JPEGs, the camera does well to process out the worst chroma noise without compromising too many finer details. Nevertheless, some smoothing can be seen, and better results can be achieved effortlessly with more gentle noise reduction in a program such as Adobe Camera Raw.

Curvilinear distortion at the widest focal length of the lens is prominent in raw files, and, thanks to the waviness introduced by the aspherical elements within the lens, it can be difficult to fully correct this using software. Nevertheless, the camera's processor does well to correct this for JPEGs. At the optic's telephoto end pincushion distortion is pleasingly low, and although some lateral chromatic aberrations are present in images, the overall level is no more than would be expected from such a lens.

27/30

WHITE BALANCE AND COLOUR

The MX-1 offers bright, natural, vibrant, reversal film and monochrome colour

options, with the former being its default setting. Together with the camera's auto white balance system, this produces life-like rather than optimised images straight out of the camera, which is ideal from the perspective of accuracy but perhaps less so if images are to be used immediately. Some users may therefore wish to adjust colour settings in-camera to their own taste. Although the AWB options include four separate settings for fluorescent sources, the AWB does a brilliant job under such conditions, rendering the presets largely unnecessary. Images can appear slightly overcooked under tungsten sources as standard, although having the option to correct these casts in two degrees in addition to the tungsten preset is useful.

8/10

VIEWFINDER, LCD AND VIDEO

With no built-in viewfinder, all image composition and review happens through the MX-1's 3in LCD screen. The display offers the 920,000-dot resolution expected on a model of its class, and in terms of resolving details there's little to fault. The feed is clear, colourful and bright, and the display's viewing angle is pleasingly wide (although this is arguably less of a concern on a camera with an articulated display).

When composing images at the telephoto end of the lens in darker conditions, stability is pleasingly maintained, and shooting information is helpfully rotated whenever the camera is used in the portrait orientation (although this can be disabled if desired). When playing back images immediately after their capture, however, the camera often displays a 'Data Being Recorded' message, which temporarily prohibits any further operation. Given this is the case with even particularly fast SDHC cards, it would appear that the processor isn't quite as fast as it could be.

Although the MX-1 is perfectly capable of recording clean and smooth video footage, with few bothersome artefacts and



The camera's dynamic range has retained details in both shadows and most of the highlights in this scene

reasonable audio quality, it is let down by a noisy optical zoom, the sound of which isn't masked by general ambient noise. The metering system also takes a while to catch up with any changes in focal length, altering exposure in noticeably defined steps rather than with the expected fluidity.

7/10

Verdict

WITH around seven other credible competitors, it's not surprising to find that the Pentax MX-1 offers little we've not seen before. Its size and the lack of a viewfinder may dampen enthusiasm for the model, and it's disappointing to find little by way of user-customisable controls, such as function buttons and noise-reduction options. The camera's sluggish processor is also something of a let down. Still, those undeterred by these issues should find much to like: the menus are easy to navigate; the screen is excellent; and although the camera can't quite resolve the detail of some of its rivals, image quality overall is difficult to fault, particularly its metering and auto white balance systems. There is certainly scope for improvement, but it's still encouraging to see such a fine debut from Pentax.

Amateur Photographer		1	2	3	4	5	6	7	8	9	10
FEATURES	8/10										
BUILD/HANDLING	7/10										
NOISE/RESOLUTION	27/30										
DYNAMIC RANGE	8/10										
AWB/COLOUR	9/10										
METERING	9/10										
AUTOFOCUS	8/10										
LCD/VIEWFINDER	7/10										

Tested as an Enthusiast compact
Rated Very good
83%



Distortion at the wideangle end is unlikely to be deemed objectionable unless the subject is characterised by straight lines or edges. For JPEGs, this can be immediately corrected by the MX-1's distortion-correction option

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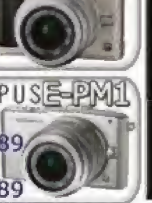
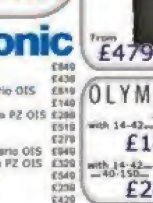
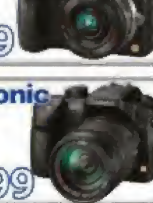
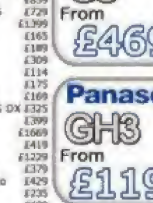
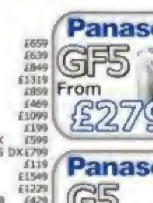
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DMW-BMB9 for Panasonic	£24.99
D-L150 for Pentax	£12.99
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D-L109 for Pentax	£12.99
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NP-FM50H for Sony	£19.99
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SQUARE FILTERS

KOOD

P-Type Filter System

The P-Type square/rectangular filter system consists of three parts:
1) An adapter ring that screws onto the front of your lens
2) A filter holder clips onto the ring
3) One or more P-Type (54mm wide) filters

P-Type Adapter Rings	P-Type Filters (84mm wide)
49mm Adapter Ring	£4.99
52mm Adapter Ring	£4.99
55mm Adapter Ring	£4.99
58mm Adapter Ring	£4.99
62mm Adapter Ring	£4.99
67mm Adapter Ring	£4.99
72mm Adapter Ring	£4.99
77mm Adapter Ring	£4.99
82mm Adapter Ring	£4.99

P-Type Holders	P-Type Filter Wallet
Holder Standard	£5.99
Holder Wide Angle	£6.99
Holder Modular	£6.99

P-Type Six-Piece Neutral Density Filter Kit
£49.99
£43.99

Neutral Density filters have a multitude of uses - from increasing detail in landscapes and reducing over-exposed skies, to creating stunning motion scenes by reducing shutter speeds. Here's a kit which includes all the popular ND filters, and everything you need to get started! The kit contains: 1x ND2 Filter, 1x ND4 Soft Graduated Filter, 1x ND4 Filter, 1x ND4 Soft Graduated Filter, 1x P-Type Filter Holder, 1x P-Type Adapter Ring of your choice (49-82mm).

We also stock Z-Pro (100mm) and A-Type (67mm) filters, holders and adapter rings

LENS HOODS & CAPS

Bayonet-Fit Lens Hoods

ES-62 Canon 50/1.8	£9.99
ES-71II Canon 50/1.4	£9.99
ET-60 Canon 75-300/4.5-6	£9.99
ET-65B Canon 70-300/4.5-6	£9.99
ET-67 Canon 100/2.8 Macro	£9.99
ET-67B Canon 60/2.8	£9.99
EW-60C Canon 18-55 IS	£7.99
EW-73B Canon 17-85 IS	£9.99
EW-78BII Canon 28-135 IS	£9.99
EW-78D Canon 18-200 IS	£9.99
EW-78E Canon 15-85 IS	£12.99
EW-83E Canon 17-40/4.0	£12.99
EW-83J Canon 17-55/2.8	£12.99
HB-25 Nikon 24-85, 24-120	£12.99
HB-37 Nikon 55-200 VR	£7.99
HB-45 Nikon 18-55 VR	£7.99
SH-006 Sony 18-70/3.5-5.6	£9.99
SH-108 Sony 18-55/3.5-5.6	£9.99

A comprehensive range of aftermarket matt black bayonet-fit lens hoods for Canon, Nikon and Sony lenses.

Screw-Fit Lens Hoods

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62mm Shaped Petal Hood	£7.99
67mm Shaped Petal Hood	£7.99
72mm Shaped Petal Hood	£9.99
77mm Shaped Petal Hood	£9.99
82mm Shaped Petal Hood	£11.99
46mm Rubber Hood	£3.99
52mm Rubber Hood	£3.99
55mm Rubber Hood	£3.99
58mm Rubber Hood	£3.99
62mm Rubber Hood	£4.99
67mm Rubber Hood	£4.99
72mm Rubber Hood	£5.99
77mm Rubber Hood	£5.99

Lens Caps

30mm, 37mm, 40mm, 43mm, 46mm, 49mm, 52mm, 55mm, 58mm, 62mm, 67mm, 72mm, 77mm, 82mm, 88mm, 95mm	£3.99 each
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We also stock a range of body caps and rear lens caps for Canon, Nikon, Olympus, Sony, Pentax, etc

SCREW-TYPE FILTERS

KOOD

Japanese Optical Glass Filters
Coated to reduce lens flare and reflections.

UV / Haze Filters
Used both to protect the lens of your camera, and to absorb ultraviolet rays that can cause photos to appear hazy.

UV / Haze Filters	Circular Polarising Filters
46mm UV / Haze	£6.99
52mm UV / Haze	£6.99
55mm UV / Haze	£7.99
58mm UV / Haze	£8.99
62mm UV / Haze	£9.99
67mm UV / Haze	£10.99
72mm UV / Haze	£11.99
77mm UV / Haze	£14.99
82mm UV / Haze	£17.99
86mm UV / Haze	£22.99

More sizes in stock, from 24 to 85mm!

Skylight Filters
Similar to a UV filter, but with a pinkish tinge to add a gentle warmth to your photos.

Skylight Filters	Neutral Density Filters
52mm Skylight	£7.99
55mm Skylight	£8.99
58mm Skylight	£9.99
62mm Skylight	£10.99
67mm Skylight	£11.99
72mm Skylight	£13.99
77mm Skylight	£16.99

More sizes in stock, from 30 to 105mm!

Close Up Filter Sets
Sets containing three filters, rated at +1, +2, and +4 diopters. Increases close up / macro ability of the lens they are fitted to.

Close Up Filter Sets	Starburst Filters
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55mm Close-Up Set	£29.99
58mm Close-Up Set	£34.99

More sizes in stock, from 45 to 77mm!

Lens Converters
Ideal for converting your kit lens to a 2.0X telephoto or 0.5X wide angle lens.

Lens Converters	FaderND MkII (2-8 stop)
52mm 2.0X or 0.5X converter	£35.99
55mm 2.0X or 0.5X converter	£37.99
58mm 2.0X or 0.5X converter	£39.99

We stock many other filter types, including multi-image, fog, split-field, red, orange, yellow and green filters in a range of sizes.

FaderND MkII (2-8 stop)	ND500MC (fixed 9 stop)
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58mm FaderND MkII	£62.99
62mm FaderND MkII	£66.99
67mm FaderND MkII	£79.99
72mm FaderND MkII	£89.99
77mm FaderND MkII	£99.99

ND500MC (fixed 9 stop)	ND500MC (fixed 9 stop)
52mm ND500MC	£39.99
55mm ND500MC	£47.99
58mm ND500MC	£55.99
62mm ND500MC	£59.99
67mm ND500MC	£64.99
72mm ND500MC	£64.99
77mm ND500MC	£64.99

Genuine LightCraftWorkshop filters - beware of imitations!

STEPPING RINGS

Step-Up and Step-Down Rings
Stepping rings are used to 'step-up' or 'step-down' from one filter thread size to another.

Step-Up and Step-Down Rings	Step-Up and Step-Down Rings
34-37mm	52-55mm
37-43mm	52-58mm
43-46mm	55-52mm
46-49mm	55-58mm
49-52mm	58-52mm
	58-62mm
	62-67mm
	67-72mm
	72-77mm
	77-82mm

All just £4.99 each!

MACRO PHOTOGRAPHY

Reversing Rings - £12.99

These fit to the camera body, between the camera and lens, leaving a screw thread to enable the reverse mounting of lenses. A way of obtaining a high reproduction ratio, allowing extreme Macro photography.

Reversing Rings - £12.99	Extension Tubes
Canon: 52, 55, 58, 62, 67mm	Set of 3 tubes. They contain no optics, they simply move the lens further from the camera body, allowing closer focusing.
Nikon: 52, 55, 58, 62, 67mm	Autofocus tubes available in Canon, Nikon and Sony fittings - manual tubes are also available in Pentax and Olympus fittings.
Pentax K: 52, 55, 58, 62, 67mm	Manual Focus Tubes £17.99
Olympus: 52, 55, 58, 62, 67mm	Autofocus Tubes £134.99
Sony: 52, 55, 58, 62, 67mm	

Coupling Rings - £11.99

Used to attach two lenses together via their filter threads, achieving high magnifications

Coupling Rings - £11.99	T2 Mounts - £12.99
52-52mm, 52-55mm, 52-58mm	Canon, Nikon, Sony, Oly, Pentax
55-55mm, 55-58mm, 58-58mm	Series 7 Rings, Rollei Rings and Hasselblad Rings also in stock.

Adjustable eyepiece, adjustable magnification, 360 degree rotating body. Ideal for close-up work.

Adjustable eyepiece, adjustable magnification, 360 degree rotating body. Ideal for close-up work.	1.0X-2.0X £49.99
	1.0X-3.3X £64.99

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AA 2900mAh Duracell	£14.99

ReCyko+ Rechargeables	Universal
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CAMERA BAGS



We will match or beat ANY UK Think Tank price!
Full Think Tank range in stock - below are just a few examples:

Retrospective 7	Airport Commuter	Airport International V2.0
NEW! £114	NEW! £149	£245

Billingham

We will match or beat ANY UK Billingham price!
Full Billingham range in stock - below are just a few examples:

Hadley Range	The 5 Series	The 07 Range
Hadley Small £126 Hadley Large £148 Hadley Pro £159	225 £247 335 £256 445 £279 555 £315	107 £247 207 £270 307 £288



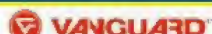
Comprehensive Kata range in stock!
Below are just a few examples:

GearPack Range	Digital Rucksack Range	3-N-1 ProLight Series
NEW! Gearpack-60 £49 Gearpack-80 £59 Gearpack-100 £69	DR-465 £65 DR-466 £72 DR-467 £79	3N1-25 £139 3N1-35 £169



Comprehensive Tamrac range in stock!
Below are just a few examples:

Expedition Range	Velocity Sling Range	Accessories
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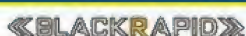
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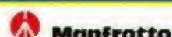
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190CXPRO3	190CXPRO4	055CXPRO3	055CXPRO4
Carbon Fibre 3-section legs, 030 column. Weight: 1.29kg Load: 5.0kg Folded: 58cm Height: 146cm £209.99	Carbon Fibre 4-section legs, 030 column. Weight: 1.34kg Load: 5.0kg Folded: 50cm Height: 146cm £219.99	Carbon Fibre 3-section legs, 030 column. Weight: 1.55kg Load: 8.0kg Folded: 65cm Height: 175cm £232.99	Carbon Fibre 4-section legs, 030 column. Weight: 1.70kg Load: 8.0kg Folded: 54cm Height: 170cm £246.99

MM294A3 Monopod	MM294A4 Monopod	679B Monopod
Aluminium 4-section. Weight: 0.50kg Load: 5.0kg Folded: 49cm Height: 151cm £29.99	Aluminium 4-section. Weight: 0.50kg Load: 5.0kg Folded: 49cm Height: 151cm £34.99	Aluminium 3-section. Weight: 0.60kg Load: 10.0kg Folded: 84cm Height: 162cm £35.99

234 Tilt Head	234RC Tilt Head	804 RC2 Pan / Tilt
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496 RC2 Ball Head	498 RC2 Ball Head	410 Geared Head
with RC2 quick release. Weight: 0.46kg Load: 6.0kg £49.99	with RC2 quick release. Weight: 0.67kg Load: 8.0kg £74.99	with RC2 quick release. Weight: 1.22kg Load: 5.0kg £142.99



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Aluminium 3-section legs, magnesium canopy, MACC Multi-Angle-Central-Column. Weight: 2.00kg Load: 7.0kg Folded: 63cm Height: 165cm £125.99	Aluminium 4-section legs, magnesium canopy, MACC Multi-Angle-Central-Column. Weight: 2.10kg Load: 7.0kg Folded: 53cm Height: 155cm £134.99

PRO 253CT	PRO 283CT	NEW! Nivelor Tripods
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PH32 Pan / Tilt	SBH100 Ball Head	GH100 Pistol Grip
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A284 Tripod	C2504 Monopod	C2804 Monopod
Aluminium 4-section. Weight: 2.17kg Load: 8.0kg Folded: 56cm Height: 154cm £73.99	Carbon Fibre 4-section. Weight: 0.50kg Load: 8.0kg Folded: 47cm Height: 153cm £59.99	Carbon Fibre 4-section. Weight: 0.50kg Load: 8.0kg Folded: 47cm Height: 153cm £74.99

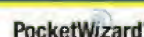
BH02 Ball Head	BH08 Ball Head	BH05 Ball Head
Quick release plate, spirit level, 360 degree rotation, fluid control knobs. Weight: 0.42kg Load: 12.0kg £22.99	Quick release plate, spirit level, 360 degree rotation, fluid control knobs. Weight: 0.42kg Load: 12.0kg £29.99	Quick release plate, spirit level, 360 degree rotation, fluid control knobs. Weight: 0.42kg Load: 12.0kg £29.99

BH22 Ball Head	BH25 Ball Head	BH28 Ball Head
Sliding quick release plate, spirit level, 360 degree rotation, triple control knobs. Weight: 0.4kg Load: 8.0kg £31.99	Sliding quick release plate, spirit level, 360 degree rotation, triple control knobs. Weight: 0.4kg Load: 8.0kg £37.99	Sliding quick release plate, spirit level, 360 degree rotation, triple control knobs. Weight: 0.4kg Load: 8.0kg £45.99

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BH30 Ball Head	BH40 Ball Head
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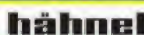
TRIGGERS & METERS



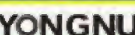
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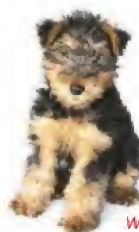


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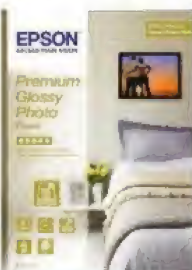
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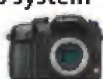
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Canon EOS 100D

A DSLR you'll never want to leave behind.

A small and responsive DSLR to take everywhere. The 18-megapixel EOS 100D delivers superb photos and video and features an optical viewfinder and intuitive touch-screen controls.



NEW!!

Body SRP £569.99
 Lens sold separately

Due mid-late April!

Pre-order with Park Cameras before 30th April & receive a **FREE Canon 300EG bag** worth £79.99

Canon EOS 700D

Let your creativity grow.

Step into DSLR photography and let your creativity grow. Produce superb photos and video with an 18-megapixel sensor and enjoy shooting with an easy to use Vari-angle Clear View LCD II Touch screen.



NEW!!

Body SRP £619.99
 Lens sold separately

Due mid-late April!

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Canon EOS M

Power to Generation M.

An 18-megapixel interchangeable lens compact system camera small enough to take anywhere. Enjoy simple creative controls & superb low-light performance for stunning images.



18-55mm SRP £769.99

In stock from £522.99

Purchase the Canon EOS M from Park Cameras and add a standard Canon LP-E4N batt for only **£46.99**

Canon EOS 1100D

- ▶ 12 Megapixel CMOS sensor
- ▶ On-screen Feature Guide
- ▶ Creative Auto and Basic +
- ▶ HD Video capture
- ▶ Compact & Lightweight



EOS 1100D Body Only **£280.00** | EOS 1100D + 18-55 IS II **£329.95**

Add a Canon LP-E10 battery for only **£49.99**

Canon EOS 600D

- ▶ 18 Megapixel CMOS sensor
- ▶ Scene Intelligent Auto mode
- ▶ Full HD movies
- ▶ Up to 3.7fps shooting
- ▶ 3.0" Vari-angle LCD Screen



EOS 600D Body Only **£399.00** | EOS 600D + 18-55 IS II **£489.00**

Add a Canon BG-E8 battery grip for only **£109.99**

Canon EOS 650D

- ▶ 18 Megapixel CMOS sensor
- ▶ Scene Intelligent Auto mode
- ▶ Full-HD video with manual control
- ▶ Up to 5fps shooting
- ▶ 3.0" Vari-angle LCD Touchscreen

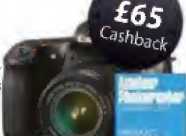


EOS 650D Body Only **£529.00** | EOS 650D + 18-55 IS II **£579.00**

Add a Canon BG-E8 battery grip for only **£109.99**

Canon EOS 60D

- ▶ 18 Megapixel CMOS sensor
- ▶ Advanced creative features
- ▶ Full HD movies
- ▶ ISO 100-6400, H:12800
- ▶ 3.0" Vari-angle LCD Screen



EOS 60D Body Only **£609.00** | EOS 60D + 17-85 IS **£839.00**

Purchase the EOS 60D between 7th March & 31st May 2013 and claim **£65 cashback** from Canon.

Canon EOS 7D

- ▶ 18 Megapixel CMOS sensor
- ▶ Up to 8fps shooting
- ▶ Full HD movies
- ▶ Magnesium alloy body
- ▶ 3.0" Clear View II LCD



EOS 7D Body Only **£1,059.00** | EOS 7D + 17-40 L **£1,638.00**

Purchase the EOS 7D between 7th March & 31st May 2013 and claim **£80 cashback** from Canon.

Canon EOS 6D

- ▶ 20.2 megapixel full-frame sensor
- ▶ Tough, lightweight construction
- ▶ Max ISO 25,600
- ▶ Stunning 1080p movies
- ▶ Wi-Fi file transfer



EOS 6D Body Only **£1,599.00** | EOS 6D + 24-105 IS USM **£2,199.00**

Purchase the EOS 6D between 7th March & 31st May 2013 and claim **£100 cashback** from Canon.

Canon EOS 5D Mark III

- ▶ 22.3 megapixel full-frame sensor
- ▶ 61-point AF
- ▶ 6 fps continuous shooting
- ▶ ISO 100-25,600 sensitivity
- ▶ Full-HD video with manual control



EOS 5D Mk III Body Only **£2,335.00** | EOS 5D Mk III + 24-105 IS USM **£2,975.00**

Purchase the EOS 5D Mk III between 7th March & 31st May 2013 and claim **£160 cashback** from Canon.

Canon EOS-1D X

- ▶ 18.1 MP full frame sensor
- ▶ Up to 12fps
- ▶ 100-51200 ISO, up to H:204800
- ▶ 61 point AF system
- ▶ Full HD 1080p EOS movie



EOS 1D X Body Only **£4,799.00**

Add a Canon LP-E4N battery for only **£139.99**

CANON LENSES

14mm f/2.8 II USM	£1,809.00	200mm f/2.8L USM/2	£609.00	EF-S 18-135mm IS STM	£344.00
20mm f/2.8 USM	£389.00	300mm f/2.8L USM IS II	£5,145.00	EF-S 18-200mm f/3.5-5.6 IS	£399.00
24mm f/1.4L Mk II USM	£1,269.00	300mm f/4.0L USM IS II	£1,099.00	24-70mm f/2.8L II USM	£1,795.00
24mm f/2.8 IS USM	£585.00	400mm f/2.8L USM IS II	£8,295.00	24-70mm f/4.0L IS USM	£1,299.00
28mm f/1.8 USM	£369.00	400mm f/4.0 DO L USM IS	£5,195.00	24-105mm f/4.0L IS USM	£822.00
28mm f/2.8 IS USM	£559.00	400mm f/5.6L USM	£1,058.00	24-105mm IS (out of kit)	£679.99
35mm f/1.4L USM	£1,089.00	500mm f/4.0L USM IS II	£7,765.00	28-135mm f/3.5-5.6 USM IS	£359.00
35mm f/2.0	£208.00	600mm f/4.0L USM IS II	£10,579.00	28-300mm f/3.5-5.6L IS USM	£2,095.00
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40mm f/2.8 STM	£164.00	TSE 17mm f/4.0L	£1,866.00	70-200mm f/2.8L IS II USM	£1,849.00
50mm f/1.2 L USM	£1,199.00	TSE 24mm f/3.5L II	£1,642.00	70-200mm f/2.8L USM	£979.00
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50mm f/1.8 II	£88.00	TSE 90mm f/2.8	£1,099.00	70-200mm f/4.0L USM	£499.00
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MP-E 65mm f/2.8	£808.00	EF-S 15-85mm f/3.5-5.6 IS USM	£1,549.00	70-300mm f/4.5-5.6 DO IS USM	£1,099.00
85mm f/1.2L II USM	£1,669.00	16-35mm f/2.8L II USM	£1,139.00	75-300mm f/4.0-5.6 Mk III	£189.00
85mm f/1.8 USM	£299.00	17-40mm f/4.0L USM	£579.00	75-300mm f/4.0-5.6 USM III	£229.00
100mm f/2 USM	£359.00	EF-S 17-55mm f/2.8 IS USM	£749.00	100-400mm f/4.5-5.6L USM IS	£1,229.00
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200mm f/2.0L IS USM	£4,495.00	18-135mm IS (No packaging)	£299.99	EF 25 II Extension Tube	£139.99

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 The printer your images deserve

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- ▶ 8-ink system
- ▶ Fast printing
- ▶ Quality grayscale prints

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- ▶ Up to A3+ prints
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 The printer your images deserve

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- ▶ 12-ink system
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- ▶ Quality colour & grayscale prints

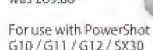
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Was £799.00

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Now £49.99

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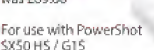


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Canon NB-10L Battery

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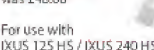


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Canon NB-11L Battery

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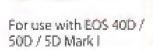


For use with IXUS 125 HS / IXUS 240 HS

Canon BP-511A Batt.

Now £79.99

was £99.99

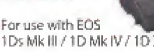


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Canon LP-E4N Battery

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For use with EOS 1Ds Mk III / 1D Mk IV / 1D X

Canon LP-E6 Battery

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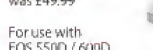


For use with EOS 60D / 7D / 6D / 5D Mk II / 5D Mk III

Canon LP-E8 Battery

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was £49.99



For use with EOS 550D / 600D

Canon LP-E10 Battery

Now £49.99

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For use with EOS 1100D

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For use with EOS M

Canon Speedlite 320EX

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Canon Macrolite MR-14EX

Now £479.99

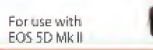
was £682.99



Canon BG-E6 Batt. Grip

Now £199.99

was £315.99

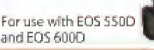


For use with EOS 5D Mk II

Canon BG-E8 Batt. Grip

Now £109.99

was £179.99

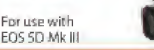


For use with EOS 550D and EOS 600D

Canon BG-E11 Batt. Grip

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For use with EOS 5D Mk III

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The complete travel compact

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Nikon D600 £150 Cashback 24.3 MEGA PIXELS, 3.0" LCD, 5.5 FPS, LIVE VIEW, 1080p Full HD D600 Body Only £1,450.00 D600 + 24-85 VR £1,823.00 D600 + SB-910 £1,769.99 Purchase the D600 between 14.03. & 31.05 & claim £150 cashback from Nikon.	Nikon D800 36.3 MEGA PIXELS, 3.0" LCD, 4 FPS, LIVE VIEW, 1080p Full HD D800 Body Only £1,929.00 D800 + 24-120 VR £2,758.00 D800 + EN-EL15 £1,983.00	Nikon D4 16.2 MEGA PIXELS, 3.0" LCD, 11 FPS, LIVE VIEW, 1080p Full HD D4 Body Only £4,249.00 D4 + AF-S 85mm f/1.8 £4,618.98 D4 Body + EN-EL18 £4,368.98	Nikon 1 S1 SPECIAL OFFER! Nikon S1 + 11-27.5mm + FREE Nikon 16GB SDHC card + FREE Lowepro Dashpoint 20 case + FREE Manfrotto MP3-D02 Tripod ALL THIS FOR ONLY £469.00		Nikon COOLPIX A NEW & NOW IN STOCK See website for details & our latest low prices!

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AF-D 14mm f/2.8D £999.99	35mm f/1.8 AF-S DX £154.99	AF-S 85mm f/1.8G £379.99	AF-S 300mm f/4 D IF-ED £1,046.00	AF-S 17-35mm f/2.8 IF-ED £1,499.00	AF-S 24-120mm f/4G ED VR £829.00
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AF-D 20mm f/2.8 £470.99	PC-E 45mm f/2.8D ED £1,399.99	AF-S 105mm f/2.8G VR IF-ED £629.00	AF-S 500mm f/4G ED VR £5,975.00	AF-S 18-35mm f/3.5-4.5 G ED See web	AF-S 55-200mm f/4-5.6G £199.99
AF-D 24mm f/2.8D £329.00	AF 50mm f/1.4D £245.99	PC-E 85mm f/2.8D ED £1,339.00	AF-S 600mm f/4G ED VR £7,245.00	AF-S DX 18-55 f/3.5-5.6G II £127.99	AF-S 55-200mm f/4-5.6 VR £143.99
AF-S 24mm f/1.4G ED £1,494.00	AF-S 50mm f/1.4G £278.00	AF-DC 105mm f/2 Nikkor £821.99	AF-S 800mm f/5.6E FL ED VR See web	AF-S 18-105mm f/3.5-5.6G VR £234.99	AF-S DX 55-300mm VR £265.00
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AF-S 28mm f/1.8G £509.99	AF-S 60mm f/2.8G Micro ED £411.00	AF-D 200mm f/4D IF ED £1,194.00	AF-S 14-24mm f/2.8G ED £1,344.00	AF-S 24-70mm f/2.8G ED £1,249.00	AF-S 70-300mm IF ED VR £399.99
AF-S 35mm f/1.4G £1,319.99	AF-S 85mm f/3.5G DX Micro £375.00	AF-S 200mm f/2G ED VR II £4,109.00	AF-S 16-35mm f/4G ED VR £862.99	AF-D 24-85mm f/2.8-4 £559.99	AF-D 80-400mm ED VR £1,269.99

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USED EQUIPMENT

Updated DAILY! See web for details

Sony NEX-7 Body AP Price £499.00 was £549.00	Pentax K100D + 18-55 AP Price £129.00 was £149.00	Nikon D300s AP Price £699.00 was £779.00	Sigma 300-800mm AP Price £3,499.00 was £3,799.00
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SIGMA

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SIGMA

35mm f/1.4 DG HSM



In stock!

Many avid photographers will prefer this 35mm lens to the more conventional 50mm. Using a leading edge design and state-of-the-art production technology, the performance of this lens has been honed to the point where it can do full justice to the expressive power of the very latest digital cameras.

Only £759.99 Sigma 67mm DG MC UV filter only £24.99 with this lens!

SIGMA

17-70mm
 f/2.8-4 DC Macro OS HSM
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NEW!

A large-aperture lens that opens up to f/2.8, it's surprisingly compact in size.

Coming Soon! Pre-order and receive a free Sigma 72mm DG MC UV filter

SIGMA

120-300mm
 f/2.8 DG OS HSM

Although high-function digital cameras now deliver improved picture quality at high-ISO settings, adjusting your lens to a large aperture is still the most effective strategy for action shots. And even if you have to take the shots from a less-than-ideal position, as is so often the case when shooting sports or on-stage action, this zoom lens, with its maximum focal length of 300mm, lets you open up the aperture all the way to f/2.8.



NEW!

Coming Soon! Pre-order and receive a free Sigma 105mm DG MC UV filter

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20mm f/1.8 EX DG	£519.99
24mm f/1.8 EX DG	£432.99
28mm f/1.8 EX DG	£359.99
30mm f/1.4 EX DC HSM	£299.00
50mm f/1.4 EX DG HSM	£379.00
50mm f/2.8 EX DG Macro	£269.00
70mm f/2.8 EX DG Macro	£369.00
85mm f/1.4 EX DG HSM	£669.00
105mm f/2.8 EX DG OS HSM	£549.00
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CUSTOMER REVIEW: 650D + 18-55mm IS II

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CUSTOMER REVIEW: 6D + 24-105mm f4.0 L IS USM

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150mm f3.5 Zenzanon S Lens	£499
150mm f4 Zenzanon PS+Case	£479
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City Walker 10 £97.50
City Walker 20 £110.00
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LOWEPRO PRO MESSENGER 160AW

Its durable, yet soft exterior is reminiscent of classic canvas, but it's actually a modern performance fabric. It's built to fit pro-sized camera gear, and it has an innovative flap that effortlessly folds in half for quick and easy access.

Pro Messenger 160AW SAVE £31 £97.50
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It can be a well-equipped camera bag - or with the photo insert removed, a business case or a push beach bag. In use, we recommend the flap straps are adjusted to length by using the buckle; the Quick Release System, i.e. the teardrop shaped hole which slips over the brass stud, is used for regular opening and closing. This way you will gain full benefit from the Quick Release System.

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ROGER HICKS

If you are about to get rid of your film camera due to the cost of photography, consider 'heads and tails' and 'hassle ratio'

DEVOTEES of costume dramas set in country houses – among whom I do not number myself, but such programmes are all but impossible to ignore – will be familiar with the dilemma, when the need for economies presents itself, of dispensing with the services of either an under-footman or an under-chambermaid. There is a similar conundrum when it comes to dispensing with cameras. After all, film cameras are worth next to nothing nowadays – not even the annual wages of an under-chambermaid – so on the grounds of expense alone, there is little to be said for getting rid of them. On the other hand, the under-chambermaid may fall in love with the footman, or even attract the roving eye of the rakish Lord Whomsoever, and all of this may cause unnecessary complications. And so it is with cameras. Avoiding complications may be as important as saving relatively trivial expenses.

After all, if I have a 5x4in camera I need 5x4in film holders, 5x4in film, a means of developing said film and a suitable enlarger. A gentleman photographer must surely view scanners in much the same way that a *milord* of the period immediately preceding the Great War would view the prospect of arriving for a country house weekend in the same car as his luggage. Some things are simply not done.

This brings us to the concept of heads and tails. Every choice we make (head) entails other choices (tail), and these other choices entail other choices, and these other choices entail yet other choices. The 'tail' from our choice spreads longer and longer, and wider and wider. Indeed, a better image than a tail is the tributaries of a river, but (possibly) in reverse. Raindrops form rivulets, rivulets join brooks, brooks join small streams, small streams join bigger streams, streams join small rivers and small rivers join the great rivers that flow into oceans.

Nor is the tail, or the reverse model of tributaries, any smaller with digital photography. For instance, to feed my Leica M9, I need to have batteries, along with battery chargers and memory cards. To process the images, I require a card reader, a computer, a monitor and a keyboard. Then, if I want

anyone else to see my pictures, I should have a printer (and all its tributaries, including those flowing with many-coloured inks) or an internet connection – or even both.

So at what point do the 'tails' of our choices become longer than we really want to manage? Everything we do, except perhaps dreaming, has its 'tail'. I say 'perhaps' dreaming because in order to dream, we must normally sleep, and unless we are exceptionally hardy, sleep normally entails shelter, a bed and bedding.

With 'tails', there are several different issues that must be considered. As already suggested, there is the expense of the equipment itself. Then there is the room needed to store it. For instance, The space taken up by my 7x5in MPP enlarger and its De Vere head is by no means negligible. There's remembering how to use it. For me, at least, this is

much easier with the wet darkroom – which is much like riding a bicycle, in that once you've learned, you don't forget – than with digital, where I have to keep learning and using different key sequences and badly drawn icons for,

say, 'insert picture' or 'grad filter'.

All these issues and others can, however, be subsumed under the 'hassle ratio' – the ratio between how much I enjoy the good parts of doing something against how much I dislike putting up with the bad parts. Thus, for example, a cuddle has a hassle factor of at worst 9:1, which is 9 for the cuddle and 1 for the occasional numb arm. Learning a new computer program is rarely better than 501:499, and there are plenty of programs I never learn because the hassle factor is 1:9 or worse. That's 1 for the benefit I gain and 9 for the sheer screaming frustration of trying to deal with a program designed by someone who may or may not know much about computer programming, but is a complete stranger to grammar, logic, photography and much else.

So, although it is a bit late in the year to start a New Year's resolution and I don't normally make them, maybe I have one now. It's a whole new game of heads and tails – and if the tails are too big, the heads go. **AP**

Roger Hicks is a much published author on photography. He has written more than three dozen books on the subject, in partnership with his wife Frances Schultz. He has been a freelance photographer/writer since 1981, contributing to many magazines. Visit his website at www.rogerandfrances.com

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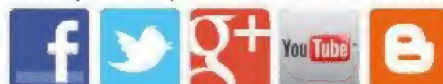
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